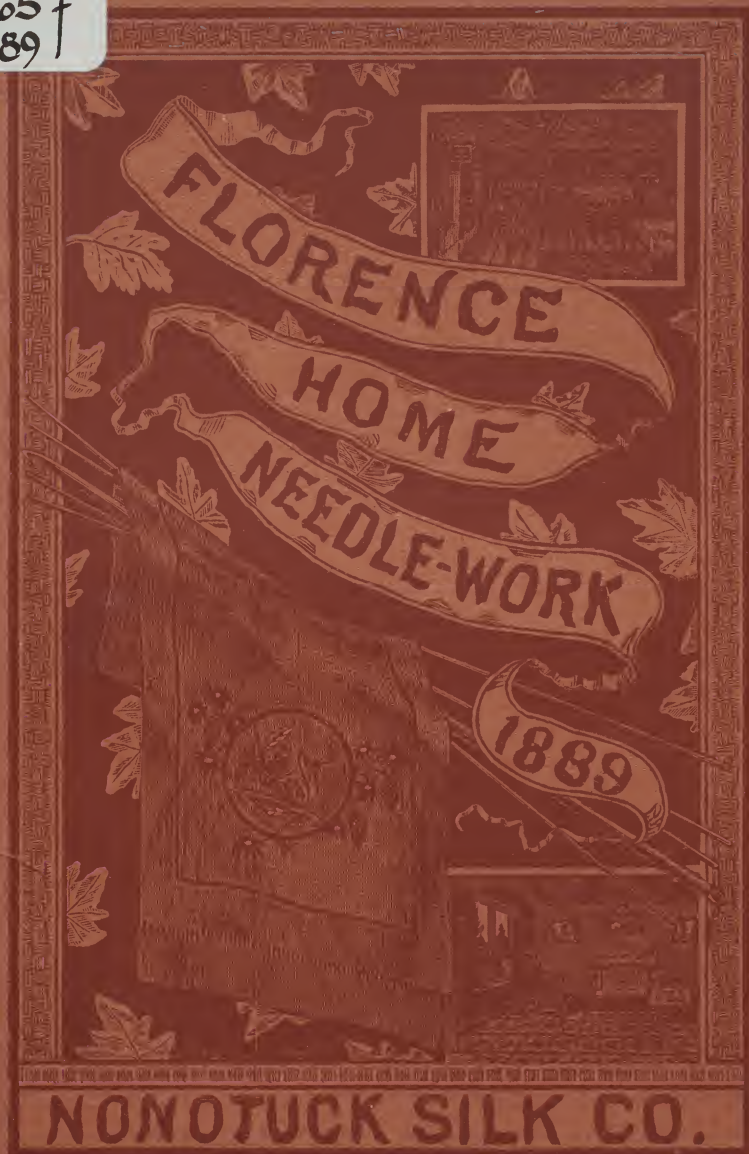


NK9100  
N 65 f  
1889



Copyright, 1889, by the Nonotuck Silk Company.

# FLORENCE SILK UNDERWEAR FOR GENTLEMEN AND LADIES.

The attention of those persons who wish to procure the best and cheapest both good and durable silk underwear has been called to the fact that our goods are made from the finest Italian-made silk, which is entirely free from any dye-stuff, or other foreign substance, which might cause irritation from any dye-stuff, and is entirely in a superior material, a degree of comfort and protection from cold is afforded to the user, not to be had in garments of any other material.

## The Mary Ann Beinecke Decorative Art Collection

STERLING  
AND FRANCINE  
CLARK  
ART INSTITUTE  
LIBRARY

recommended by medical physicians for the

It is even said to the skin promotes an  
dry (sweaty) which (owing to the cold)  
from which (being) that (which) of the  
per, and at the same time (which) (which)  
large to (which) (which) and (which) (which)  
to (which) (which) (which) (which) (which)  
By (which) (which) people (which) (which) (which)  
garments of (which) material (which) (which)  
flannel, and (which) (which) (which) (which) (which)

### WINTER WEIGHT.

#### S, WITH SLEEVES.

Size.	Price Each.	Price Each.	Price Each.
32	\$4.00	34	\$4.00
36	\$4.00	38	\$4.00
40	\$4.00	42	\$4.00

#### VERS.

Size.	Price Each.	Price Each.	Price Each.
32	\$4.00	34	\$4.00
36	\$4.00	38	\$4.00
40	\$4.00	42	\$4.00

### SUMMER WEIGHT.

#### S, WITH SLEEVES.

Size.	Price Each.	Price Each.	Price Each.
32	\$4.00	34	\$4.00
36	\$4.00	38	\$4.00
40	\$4.00	42	\$4.00

#### DRAWERS.

Size.	Price Each.	Size.	Price Each.	Size.	Price Each.
32	\$4.00	34	\$4.00	36	\$4.00
38	\$4.00	40	\$4.00	42	\$4.00
44	\$4.00	46	\$4.00	48	\$4.00

Ladies' Vests, Summer weight, with fastenings, and without sleeves, only one per garment less than these prices.

In giving orders for Gent's Shirts, attached measure for Gent's Drawers, give waist measure; for Ladies' Vests and Drawers, give waist measure.

If you cannot obtain these goods from the dealers, we will send by registered mail or by express, any garment mentioned in this list, on receipt of price mentioned.

MONOTUCK SILK CO., Sole Manufacturers, FLORENCE, MASS.

A copy of this book will be mailed to any address on receipt of three two-cent stamps. In ordering, the year of publication should be mentioned.

---

FLORENCE

HOME NEEDLE-WORK.

---

FLORENCE, MASS.  
NONOTUCK SILK CO.  
1889.

NK9100  
N658  
1889

## CONTENTS.

	PAGES
Corticelli Button-hole Twist, . . . . .	85
Corticelli Embroidery Silk, . . . . .	9, 15, 80, 81, 86
Corticelli Floss, . . . . .	14, 83
Corticelli Knitting Silk, . . . . .	87
Corticelli Rope Silk, . . . . .	16, 79
Corticelli Sewing Silk, . . . . .	84
Corticelli Silk Mills, . . . . .	96
Corticelli Purse Silk, . . . . .	77
Corticelli Roll Braid, . . . . .	89
Corticelli Wash Silk, . . . . .	78
Embroidery, . . . . .	21
Florence Darning Silk, . . . . .	27
Florence Filoselle, . . . . .	46, 88
Florence Home Needle-work, . . . . .	3d cover
Florence Knitting Silk, . . . . .	33, 46, 87
Florence Silk Gloves, . . . . .	90
Florence Silk Mittens, . . . . .	7, 10, 90-94
Florence Silk Socks, . . . . .	95
Florence Silk Stockings, . . . . .	31, 49
Florence Silk Underwear, . . . . .	2d cover
Introduction, . . . . .	3
Marking Clothing, . . . . .	77
Merrick's Spool Cotton, . . . . .	4th cover
Needle-work Hints, . . . . .	13
Netting, . . . . .	45
Payson's Indelible Ink, . . . . .	4th cover
Tatting, . . . . .	33

FLORENCE I  
published  
and the seco  
ists of a col  
come prop  
a writer on  
ope, where n  
ditions of lif  
ed by engrav  
ion, and are s  
ed by our rea  
the people of  
strated chapt  
contributed s  
ably the first  
struction in it,  
give also a c  
nished us with  
scribe in a sim  
ice, and which  
HINTS  
In the descrip  
g pages, frequ  
section of silk t  
ally the labels c  
table brand, an  
ed on wash ma  
ce of the nam



## INTRODUCTION.

---

“FLORENCE HOME NEEDLE-WORK,” for 1889, is the third of a series published under this title, the first having been printed in 1887 and the second in 1888. Like its predecessors, the 1889 edition consists of a collection of descriptions of various kinds of work which come properly under this head, and which has been compiled by a writer on this subject from the libraries and museums of Europe, where needle-work has been practised by the people in all conditions of life for many centuries. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in the use of the beautiful stitches employed by the people of other countries in their home needle-work. An illustrated chapter on Fancy Silk Mittens, by the same writer who has contributed several articles on this subject before, and who was probably the first to call public attention to this work and to give instruction in it, will, we predict, be a popular feature. We are able to give also a chapter on Embroidery, by a writer who has before furnished us with some thoughts on this subject, and whose aim is to describe in a simple manner work which has recently come under her notice, and which has popularity among her circle of friends.

### HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages, frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then it must be a wash silk; hence the importance of the *name*. By reference to pages 14, 15 and 16, the reader

will find engravings of spools and skeins of Corticelli Wash Silk. On each skein appears a ticket showing the brand as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads, but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit mittens from the rules which follow.

Florence Knitting Silk is made of the best quality of *pure* silk the market affords, prepared by combing in a manner similar to that adopted in the preparation of fine wools when intended for knitting purposes. It is *only* in this way that the peculiar "soft finish," so noticeable in all silk threads bearing the *Florence* brand, is obtained. Silk knitting yarns made by combing are *very uniform in size*. They have a *rich, subdued lustre*, which is fully preserved, and even increased, by frequent washings. It is our purpose to offer the *Florence* Silk in no shade which will not bear reasonable washing without impairing its beauty of color.

Florence Knitting Silk is always sold in one-half-ounce balls. It is made in two sizes, No. 300 (coarse) and No. 500 (fine). In buying, see that the brand FLORENCE is plainly stamped in one end of the wood on which the silk is wound. Both sizes can be obtained in any of the following colors, viz. : black ; cardinal ; scarlet ; sultan ; light, medium and dark garnet ; pink ; flesh ; terra-cotta ; light and medium blue ; French blue ; medium and dark navy ; light, medium and peacock blue ; turquoise blue ; cadet blue ; straw ; bright yellow ; gold ; old gold ; blue white ; cream white ; tan ; fawn ; drab ; steel ; slate ; gray ; light, medium and dark brown ; seal brown ; olive brown ; invisible green ; olive green in five shades ; royal purple ; lavender ; pearl and cherry. The No. 300 size can also be had in shaded olive, scarlet, blue, yellow, brown and green.

Ladies are cau

These imitatio

the experie

silk. Ou

called knitting

following th

but themse

To do goo

buy only the

er, smoothne

and freedom

have establ

Silk whic

by dealers in

allow substit

In washing ar

ment of castile

the water by

put in good

All the rules g

mate of 16 stit

300 Florence

ing, neither v

## CAUTION.

Ladies are cautioned against *all imitations of FLORENCE KNITTING SILK.*

These imitations are offered by makers of sewing silk who have neither the *experience* nor the *machinery* required for making *genuine* knitting silk. Our readers, if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in this book, will have no one to blame but themselves, if they meet with failure in trying to do good work. To do *good work*, one must have the *best silk*. To obtain the *best*, buy only the FLORENCE Knitting Silk. *Brilliancy* and *durability* of *color*, *smoothness* and *evenness* of size in thread, with softness of finish and *freedom* from all deleterious dyestuffs, are the qualities which have established the reputation of the FLORENCE as the only Knitting Silk which has met with favorable consideration. It is for sale by dealers in fine fancy goods everywhere. Ask for it, and do not allow substitutes to be imposed upon you.

## WASHING.

In washing articles made from Florence Silk, use a moderate amount of castile soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun*.

All the rules given in this book for mittens are based upon an estimate of 16 stitches to each inch in width, for No. 19 needles, with No. 300 Florence Knitting Silk. The calculation is for medium knitting, neither very close nor very loose.

NONOTUCK SILK CO.,

FLORENCE, MASS.

## FLORENCE HOME NEEDLE-WORK.

## Explanation of Abbreviations and Terms used in giving Directions.

K—Means knit plain.

N—Is to narrow, and means to knit two stitches together.

P—Means to purl or seam.

PN—Means to purl or seam two stitches together.

S and B—Is to slip and bind, and means to slip one stitch, knit the next, and pass the slipped stitch over.

O—Means thread thrown over as if you were about to purl.

S—Is to slip the stitch off without knitting.

**Round.** When the work is done with four needles in a tubular web, this expression describes one circuit of the web from the first stitch of the first needle to the last stitch of third needle inclusive.

**Row.** This term is made use of only when the work is done on two needles in a flat web.

**Repeat.** This word, following a description of round or row, means that the same work is to be done again, not only once, but throughout the round or row. In other places the word implies a repetition of all rows or rounds preceeding it in that rule.

**Position of Needles.** The needle where the round begins we style the first; those which follow, the second and third; and that needle which is out of the work (seldom referred to in our rules) we call the fourth. As they are constantly changing places, it is evident that it is the *position* of the needle, rather than the needle itself, which is spoken of.

**Cast Off.** This is done by knitting two stitches, passing the first one over the second, and repeating as required.

To knit a stitch crossed is to pass the needle into the stitch on the right-hand side instead of the left, the rest of the operation being the same as knitting plain.

**Cast On.**—Tie a loop in the end of silk, and slip it on the left-hand needle. Into this loop thrust the right-hand needle, throw thread over, and form a stitch which place on the left-hand needle. In this stitch form another, continuing this operation until the desired number of stitches is obtained.

[\*\*\* One or more stars are used, sometimes as a marginal reference, but more frequently they mark a point which is referred to again in the same or some other rule.]

The size of silk  
needle is No. 19, and  
Diagram showing

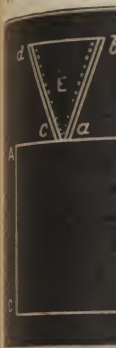


Fig. A A.

diagrams. See

These mittens are  
one side of which  
of the work to  
ained to cover t  
eased at regular  
giving the mitt  
The knitting of  
rest, the thumb,  
caset and the han

Cast on any num  
required in the fau  
own for the fau  
length required.

If fancy work is  
plain work should  
the thumb is begu  
should be discont  
plain knitting sub  
In children's mit



## MITTENS.

## RULE A.

## General Directions for Knitting Mittens from Florence Knitting Silk.

The size of silk best adapted for this work is No. 300, and the proper size of needle is No. 19, although No. 18 needles, which are one size coarser, will answer.

[Diagram showing manner of forming thumb, as referred to in directions for knitting Florence Silk Mittens. See Rule A. EXPLANATION.—The oblong piece, A, B, C, D, shows section of wrist. The double lines, a, b, c, d, represent the purled stripes spoken of in said rule, and the dots on the margin of the triangular piece (E) represent the points where the increase is made to form the same. The triangular piece (E) is the lower portion of the thumb.]

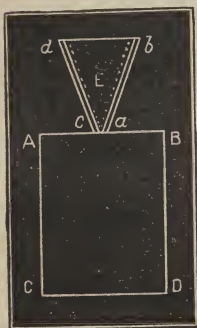


Fig. A A.

to diagrams. See Fig. A and Fig. A A.

These mittens are all knit in rounds, forming a tubular web, in one side of which sufficient increase is made during the progress of the work to form a thumb. When the proper length is obtained to cover the wider portion of the hand, the web is decreased at regular intervals until all stitches are disposed of, thus giving the mittens a round finish like the toe of a stocking.

The knitting of a mitten, therefore, will be best considered in four parts,—the wrist, the thumb, and the remaining parts, which for convenience we call the gusset and the hand.

## THE WRIST.

Cast on any number of stitches which is a multiple of the number of stitches required in the fancy design to be used, and knit in rounds according to the rule laid down for the fancy pattern. Repeat the pattern any number of times, to suit the length required.

If fancy work is to be extended down the back of hand, ten or twelve rounds of plain work should be introduced both sides of the fancy stripe before the increase for thumb is begun. If fancy work is to be introduced in wrist only, the pattern should be discontinued ten or twelve rounds before the thumb is commenced, and plain knitting substituted.

In children's mittens, from five to eight rounds will be enough, according to size.



Fig. A.

## POSITION OF THUMB.

In all mittens where a fancy design is introduced in the back, great care must be taken to start the thumb at such a point that the fancy stripe will be in the centre of the back of mitten *when it is on the hand*.

This will not be the case if the stripe be placed in the centre of mitten when folded, as shown in Fig. A.

The central stitch of the fancy stripe should be about one-third the distance around the hand, measuring from the purled stripe which outlines the thumb. The number of plain stitches, therefore, between the thumb and fancy stripe, will vary according to the size of mitten and the number of stitches employed in the stripe.

It should also be remembered that on a right-hand mitten the thumb must be at the left of the fancy stripe, while on a left-hand mitten it must be placed at the right of the stripe.

Both mittens are alike where fancy work is knitted only in the wrist.

## THE THUMB.

The thumb is formed by taking three stitches as a base, and increasing one stitch on each of the two outside stitches, in every fourth round, until a sufficient number of stitches is obtained for the widest part.

One stitch is to be purled each side of the three base stitches in every round until the point A (Fig. A) is reached, thus forming purled stripes which outline the thumb, as shown in diagram (Fig. A A).

The manner of increasing is to pick up from the back side of work the loop which crosses the base of the stitch on which the increase is made, knit a new stitch in that loop, and *afterwards* knit the stitch itself. This method makes two stitches where there was before but one, and leaves the work solid and neat.

Another method is to pick up a loop *between* two stitches, and knit as a stitch.

Still another way is to throw the thread over, forming a loop, which becomes a new stitch in the next round. The last two methods are not recommended, as they leave small, round holes in the work, which are not desirable in a mitten. Having obtained, by increasing, the requisite number of stitches for the thumb, work three rounds more, and place these stitches (not including the purled stitches) upon a piece of strong twine, and tie securely, so that the work may be safe while the hand is being finished. The next step is the formation of a small gusset between the thumb and hand at the point A (Fig. A), in order to make a more perfect fit.

## THE GUSSET.

This is commenced at the end of the next round, by casting on four extra stitches. In the four rounds which follow, a decrease of one stitch in each round must be made at the point where the extra stitches were cast on, thus disposing of the four extra stitches, and forming one-half of a small diamond-shaped gusset, the other half being formed in the same manner when work on the thumb is resumed.

## THE HAND.

We have already described that portion of the hand which includes the gusset, and need only add that, with the exception of the gusset, that section of work comprised between the points A, B, C, D (Fig. A) is a simple repetition of rounds of plain or fancy knitting, as best suits the taste.

The number of stitches in the round in this section of the mitten is always three less than were used in commencing the wrist. To knit that portion of the

represented above

obtained the p  
be not alrea  
stitches until th  
round, knit plain  
—10th round  
\* k 5, n, repeat  
\* and knit 4 r  
until only 4 stitc  
est off. When de  
point in every round

TO

the stitches whic  
the base of gore for  
Knit once arou  
where the gusset i  
and finish by na  
are disposed of.

Dir

attractive border  
loosely and knit  
knit thus: n, o, rep  
the round of o  
which preceded it  
the next round, tu  
stitch on the needle  
forming a perfect l  
on the edge of the  
been properly done.  
these hems may be of  
narrow and some v  
knitted hem is ro  
It forms a n  
fashioned" French  
ing.

Corticelli En

ON SRO

style of Spool  
The quality  
we have sold for  
be entirely dis  
saving of time an

the back, great care must be taken that the thumb will be in the centre of mitten.

the centre of mitten.

at one-third the distance which outlines the thumb and fancy stripes.

stitches employed.

When the thumb must be placed at the

the wrist.

, and increasing one until a sufficient number of stitches in every round of stripes which outline

le of work the loop must be knit a new stitch which makes two stitches in one.

, and knit as a single loop, which has not been recommended, as it is not suitable in a mitten. For the thumb, work the ribbed stitches opposite the safe while the thumb is resumed.

the perfect fit.

ing on four extra stitches in each round thus disposing of the thumb-shaped gusset, the thumb is resumed.

which includes the thumb, that section of the mitten is knit that portion of

## FLORENCE HOME NEEDLE-WORK.

9

mitten represented above the points C, D (Fig. A), observe the following instructions:—

Having obtained the proper length for the widest part of the hand, if the number of stitches be not already divisible by nine, narrow in the next round at intervals of seven stitches until the number is so divisible; then proceed as follows, viz.: 1st round, knit plain;— 2d round, \* k 7, n, repeat to \* and knit 7 rounds plain;— 10th round, \* k 6, n, repeat to \* and knit 6 rounds plain;— 17th round, \* k 5, n, repeat to \* and knit 5 rounds plain;— 23d round, \* k 4, n, repeat to \* and knit 4 rounds plain;— now narrow once on each needle, in every round, until only 4 stitches are left on a needle; then narrow twice on each needle, and cast off. When decreasing once on each needle only, do not narrow at the same point in every round, but at a different place in each successive round.

### TO FINISH THE THUMB.

Place the stitches which are on the twine on three needles, and pick up 4 loops from the base of gore formed between the hand and thumb by casting on the 4 extra stitches. Knit once around, and narrow once in each of the next 4 rounds at the point where the gusset is, then knit as many rounds as necessary to give proper length and finish by narrowing once on each needle in every round, until all the stitches are disposed of.

### RULE B.

#### Directions for Knitting a Hem.

Very attractive borders for mittens or stockings are easily made by casting on the stitches loosely and knitting several rounds plain, followed by one round of open-work knit thus: n, o, repeat.

Follow the round of open-work with a number of rounds of plain knitting equal to that which preceded it.

In the next round, turn the edge of work up inside, and pick up and knit with each stitch on the needles one loop from the edge where your work was commenced, thus forming a perfect hem. There will always be exactly the same number of loops on the edge of the work as there are stitches on the needles, if the casting on has been properly done.

These hems may be of any desired width. In our rules for mittens we have used some narrow and some wide borders.

The knitted hem is recommended for beginning stockings, either for ladies or children. It forms a neat, strong border, precisely like that seen in expensive "full-fashioned" French hosiery, and looks much better than the ancient method of ribbing.

### Corticelli Embroidery Silk.

ON SPOOLS, 3 YARDS.

THIS style of Spool Embroidery Silk is of recent adoption. The quality and size of the thread is the same as we have sold for many years in skeins, which can now be entirely dispensed with by dealers, with a great saving of time and trouble. Sold in size EE only.





## RULE 1.

## LADIES' FANCY SILK MITTENS. (Fig. 1.)



FIG. 1.

Materials:  $1\frac{1}{2}$  oz. No. 300 Florence Knitting Silk, and four No. 19 knitting needles.

Cast on to each of two needles 25 stitches, and on to the third needle 30 stitches, making 80 in all, and knit 5 rounds plain.—6th round, n, o, repeat.—Knit 7 rounds plain.—14th round, o, k 3, n, repeat.—15th, 16th, and 17th rounds, like 14th.—18th round, knit plain.—19th round, o, s and b, k 3, repeat.—20th round, k 1, o, s and b, k 2, repeat.—21st round, k 2, o, s and b, k 1, repeat.—22d round, k 3, o, s and b, repeat.

NOTE. The nine rounds from 14th to 22d inclusive produce a result slightly different but in general effect the same as seen in engraving (Fig. 1).

Knit 6 rounds plain.—29th round, o, k 3, n, repeat.—30th round, k 1, o, k 2, n, repeat.—31st round, k 2, o, k 1, n, repeat.—32d round, k 3, o, n, repeat.—Knit 2 rounds plain. The last six rounds are repeated seven times to complete the pattern in wrist. The fancy stripe in back of hand requires 29 stitches. There are nine repetitions of the pattern, knit in 8 rounds each as follows, viz.: 1st round, s and b, k 3, o, s and b, k 1, o, k 3, o, k 2, s 1, k 2 together, pass s over, k 2, o, k 3, o, k 1, n, o, k 3, n.—2d, 4th, 6th and 8th rounds knit plain.—3d round, s and b, k 2, o, k 1, s and b, o, k 2, s and b, o, k 1, o, k 1, s 1, k 2 together, pass s over, k 1, o, k 1, o, n, k 2, o, n, k 1, o, k 2, n.—5th round, s and b, k 1, o, k 2, s and b, k 3, o, s and b, o, k 5, o, n, o, k 3, n,

k 1, n.—7th  
over, pass s over, k  
is knit on the  
b, k 2, o, s and  
n, o, k 2, n, k 1.  
b, k 1, o, k 1, s and  
k 1, o, n, k 2, o, n,  
o, s and b, o, k 5  
k 1, s and b, o, k  
k 2 together, p  
k 2, o, k 2, o, n, k  
k 2.—9th rou  
and b, k 1, o, k 1  
k 3, o, k 2, s 1  
over, pass s over, k  
n, k 1, o, k 1, n,  
11th round, k 2,  
k 2, s and b, k 3, o  
k 2 together,  
k 1, o, k 1, o, k  
o, n, k 2.—  
nd, k 3, s and b, k  
b, k 1, o, s and b  
o, k 1, n, o, k  
—15th round  
b, k 1, o, k 1, s and  
o, k 2, s 1, k 2 toge  
over, k 2, o, k 2  
k 1, n, k 3.—  
nd, k 3, s and b, o  
k 1, k 2 together  
r, k 2, o, k 6, o, n  
—18th round, k  
k 2, o, s and b, k  
k 1, s 1, k 2 toge  
over, k 1, o, k  
k 2, n, k 4.—  
o, n, o, n, k 1, o, k  
together, pass s ov  
k 2, o, k 2, s 1, k 2  
nd, k 5, s and b, k  
k 3.—29th rou  
over, o, k 2, o, k  
n, k 7.—33d r  
k 7.—35th r  
nd, k 10, s and b,  
k 12.  
And other portions of  
The fancy open-wor  
ing up on three ne  
ing as stitches in  
fancy work in w



A dense, repeating pattern of stylized, light-colored leaves or berries on a dark background, resembling a woven or knitted fabric texture. The pattern is composed of small, pointed, leaf-like shapes arranged in a regular, interlocking grid. The overall effect is a rich, textured surface.

FIG. 2. (DETAIL OF FIG. 1.)

All other portions of this mitten are knit plain (see general directions, Rule A).

The fancy open-work in back and wrist is covered by a lining, which is done by picking up on three needles the 80 loops formed by casting on in the beginning, and knitting as stitches in plain rounds until you have a tubular web of length to cover the fancy work in wrist. The first five rounds of the mitten are turned in and

counted as part of the lining, the sixth forming the fancy notched edge of wrist (see engraving). Having the proper length for lining the wrist, cast off very loosely a portion of the stitches, leaving enough with which to knit a *flat* web of width and length to a little more than cover the fancy work in back of the mitten. This should be knit in rows like the heel of a stocking. When the proper length is obtained, cast off *very loosely*, and finish the mitten by sewing in such a manner as will not interfere with its elasticity at the wrist. If the lining is omitted, the first five rounds of the mitten will be turned under and sewed down for a hem. This makes a neat and

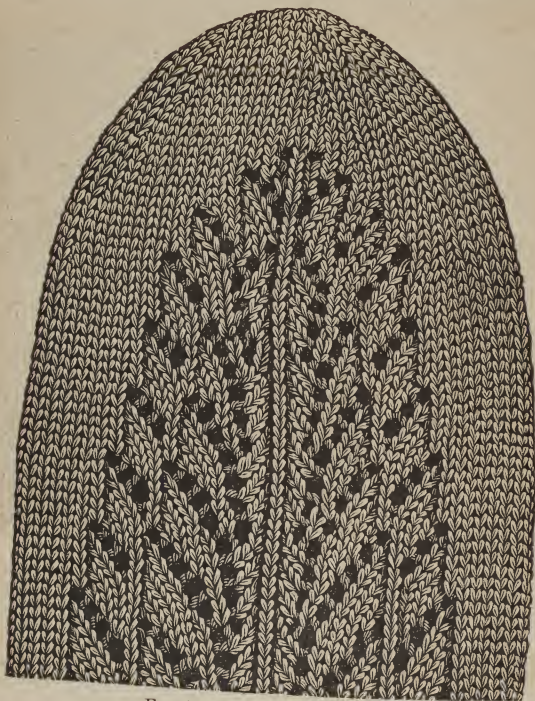


FIG. 3. (DETAIL OF FIG. 1.)

strong border; but a better method, where a mitten is *not* lined, is to form a hem at the commencement, as described in Rule B. We advise every lady, however, to line her mittens, as she will be amply repaid for the extra time and expense in so doing. The thumb in this mitten is commenced in the 76th round. The mittens must be knit as "rights and lefts." The central stitch (that is, the 15th) in the fancy design in back is the same as the *first* stitch of the pattern in wrist. If this adjustment be observed, the harmony of the two designs will be perfect. Eighty stitches at wrist make a mitten of size No. 6½ to No. 7, with medium knitting.

the successive y  
favor than oth



needed in gaining the p  
the majority of w  
the attention of  
for exercising o  
now engaged a  
"a small piece  
of darning, in a near  
(Fig. 4), and a s  
which indicates the



# NEEDLE-WORK HINTS.

BY AUNT LOUISA.

EACH successive year brings some features in needle-work which meet with greater favor than other forms which are equally meritorious, but which have not

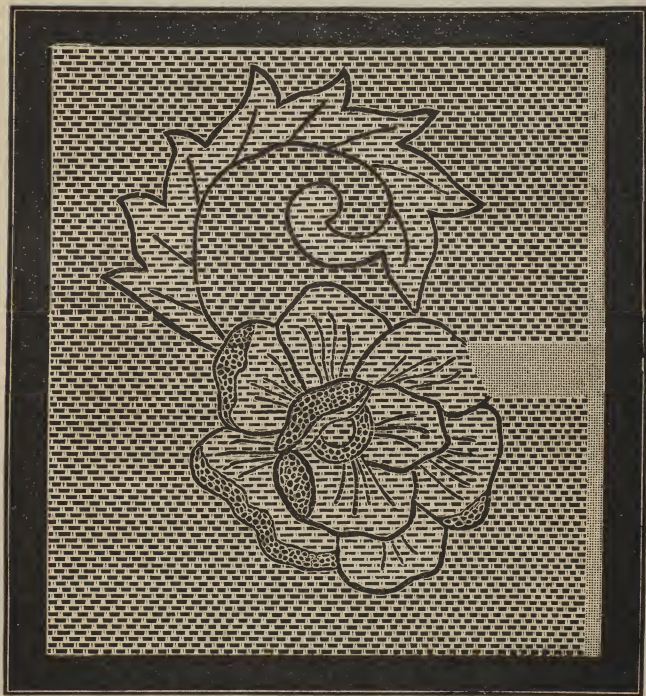


FIG. 4. DARNED TILE.

succeeded in gaining the popular fancy to the same extent. For some unaccountable reason, the majority of women delight in doing the same kind of fancy work which is engaging the attention of their circle of acquaintances at the moment, and seemingly care little for exercising originality or invention. Belonging to the majority, we find ourselves now engaged at every convenient opportunity in the absorbing work of "darning" a small piece of linen "huck," such as is used for nice towels. This piece of darning, in a nearly completed state, is shown on a reduced scale in the engraving (Fig. 4), and a section of the same, shown full size, may be also seen in Fig. 5, which indicates the manner in which the work is done.

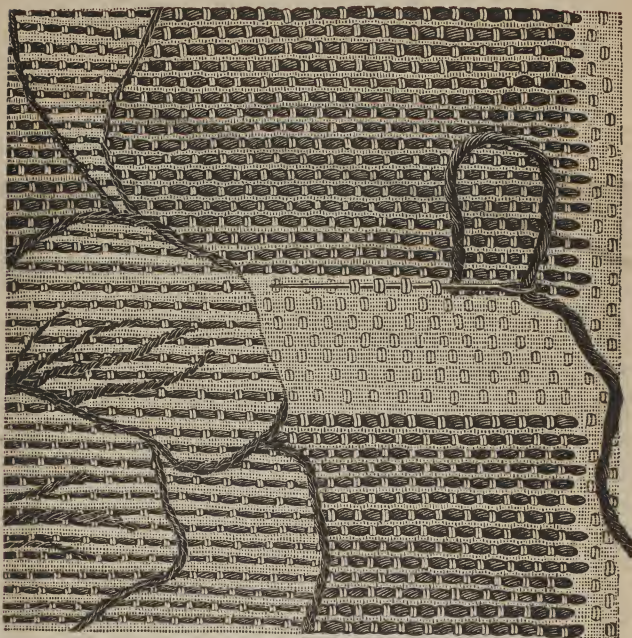


FIG. 5. (DETAIL OF FIG. 4.)

The conventional figure is first stamped on the "huck." This is a rose and leaf. The darning is first done over the surface of the rose, using a medium shade of Corticelli Wash Floss (see Fig. E), color, light terra-cotta, drawn in with thread, doubled. The darning is so simple and is so well shown in the engraving, that little description is required. It is well to understand, however, that the silk does not

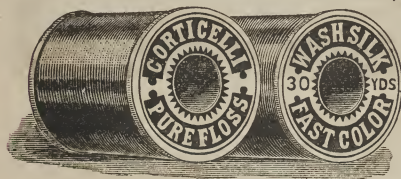


FIG. E.

pass through the foundation material except at the edges of the design, where the needle is passed through and brought back one line below, ready to continue darning in the opposite direction, picking up each one of the overshot threads which appear in pairs in regular rows on the surface of the

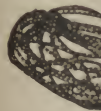
linen. The outlines of the rose, as well as the veins of the same, are done in outline stitch, with Corticelli Wash Embroidery Silk, size EE (Figs. B and C), color, medium terra-cotta. Portions of the petals are grounded with French knots instead of darning, to represent shadow. The outlines and veins of the leaf are also done

FLORENCE

CORTICELLI EMBROIDERY SILK  
WASHING COLOR.  
PERMANENT DYES.



EE Embroidery, in  
lighter shade of olive.  
Rope Silk (Fig. F)  
when complete is a ver-  
y representation of a ti-  
needle work, and o-  
is to make a series  
sides, which will form  
for a bed-spread, th-  
of which will be  
then sheeting. The ro-  
design, is outlined  
time with black, usin-  
stead of Corticelli Wa-  
Fig. E), the effect  
is to put shade aroun-  
edges, and give it great  
force. Our "craze" f-  
work came from a vic-  
sh pillow planned and  
able to show this de-



CORTICELLI WASH SILK  
FOR  
EMBROIDERY  
PERMANENT DYES.

No. 500  
SHADE 508



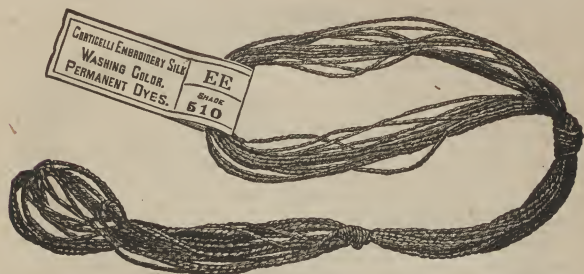


FIG. B.

with the EE Embroidery, in a medium olive shade, and the ground of leaf is darned in a lighter shade of olive. The groundwork around the figure is darned with Corticelli Rope Silk (Fig. F), in a medium shade of old blue. The effect of this work when complete is a very unique representation of a tile in silk needle work, and our purpose is to make a series of these tiles, which will form a border for a bed-spread, the centre of which will be of heavy linen sheeting. The rose and leaf design, is outlined a second time with black, using one thread of Corticelli Wash Floss (Fig. E), the effect of which is to put shade around the design, and give it greater prominence. Our "craze" for this work came from a view of a sofa pillow planned and executed by a neighbor. By the help of the engraver we are able to show this design, much reduced. The square entire is shown, on a

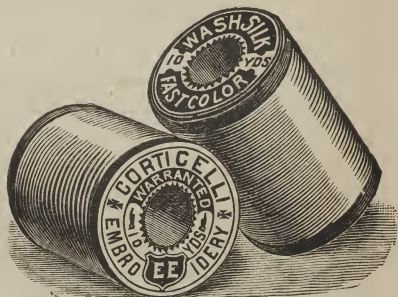


FIG. C.

we are able to show this design, much reduced. The square entire is shown, on a



FIG. D.

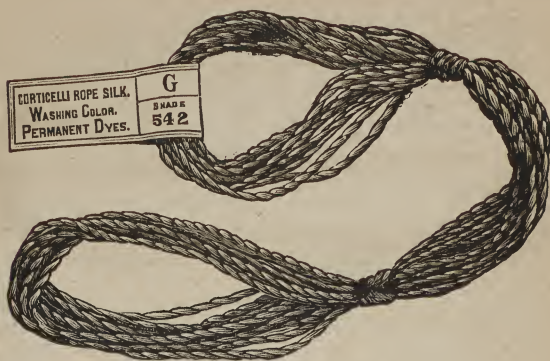
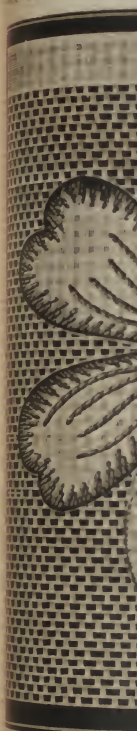


FIG. F.



FIG. 6. DARNED SQUARE FOR SOFA PILLOW.

scale, in Fig. 6,  
 wood design in  
 silk (Figs. B and C)  
 called skeleton  
 done in outline



F  
 Corticelli Wash Flaw  
 on the ground left bla  
 shows a tidy of line  
 The colors are three  
 The material is  
 a short tidy made  
 in dark copper col  
 made of same with  
 Wash Etching Silk  
 shows a section of a  
 embroidery with wh



very small scale, in Fig. 6, and a section of the same on a larger scale is seen in Fig. 7. The dogwood design is done entirely in orange, with Corticelli EE Wash Embroidery Silk (Figs. B and C), and the grounding in a lighter but harmonious shade of yellow called gold, with Corticelli Rope Silk (Fig. F). The embroidery in the flower is called skeleton embroidery; the stitches vary in length, as appears. The leaves are done in outline first with the orange EE Embroidery, and second with

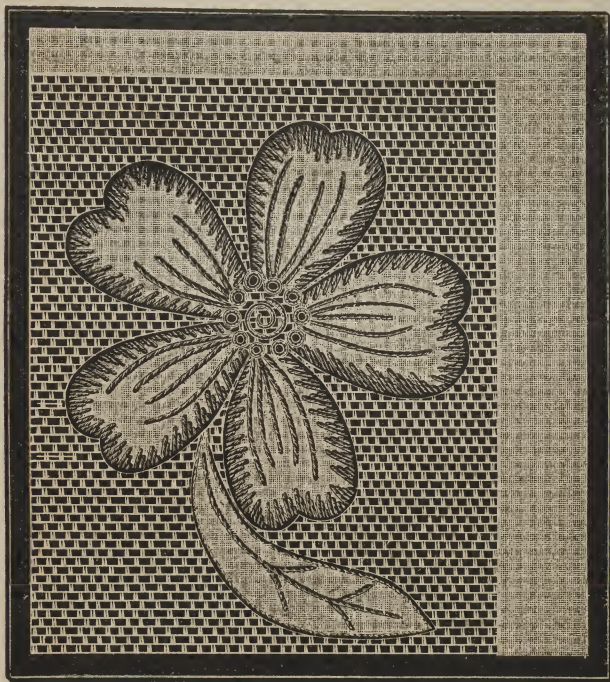


FIG. 7. (DETAIL OF FIG. 6.)

black Corticelli Wash Floss (Fig. E). The light portions of the design, as shown, represent the ground left blank.

Fig. 8 shows a tidy of linen "huck" with a border in darned work, as before described. The colors are three shades of yellow for outlines of figures, with ground of old blue. The material is all Corticelli Rope Silk (Fig. F).

Fig. 9 is a short tidy made of linen momie cloth worked in a clover-leaf design; the leaves in dark copper color with button-hole stitch, and the veins and scroll in a lighter shade of same with outline stitch, the whole of the work being done with Corticelli Wash Etching Silk, No. 500 (Fig. D).

Fig. 10 shows a section of a bread doyley, with a simple design of hops worked in skeleton embroidery with white "Corticelli Wash Floss" (Fig. E), and afterwards

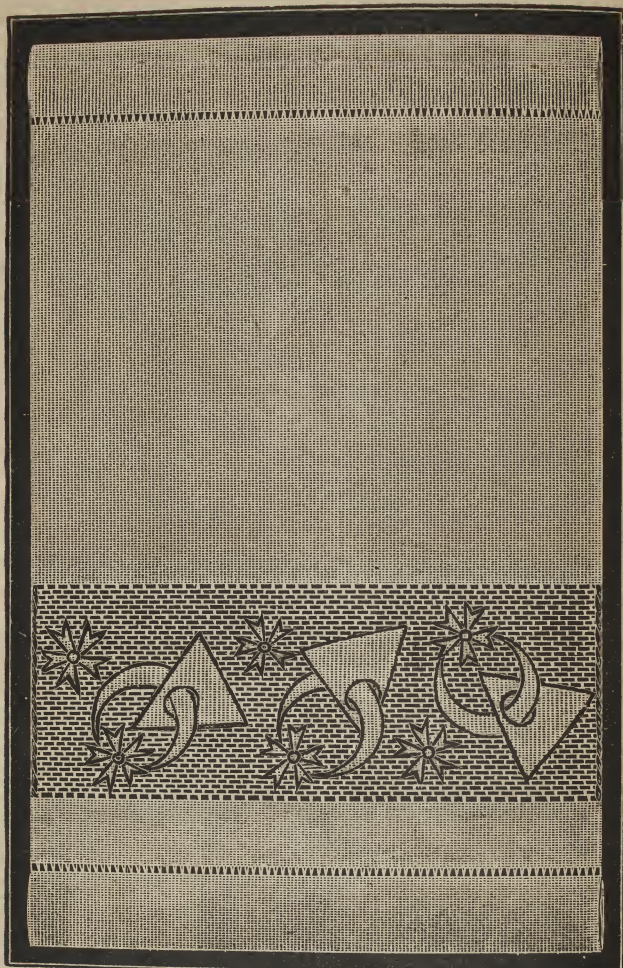


FIG. 8. TIDY WITH DARNED BORDER.

outlined and veined with the same in a medium olive shade. The engraving does not do justice to the subject, which is an exquisite piece of workmanship.

Fig. 11 shows views of tassels of two sizes, made in a simple manner from Corticelli Rope Silk (Fig. F), by winding the same around a flat, stiff piece of paste-board, and tying by means of holes cut through the board, and afterwards cutting the silk

edge of same. This  
of colors in which





FIG. 9. TIDY.

at one edge of same. This shape of tassel is now the prevailing style, and the great variety of colors in which the silk can be had enables one to match any piece of



FIG. 10. SECTION OF DOYLEY.





## EMBROIDERY.

The ornamental stitches described in this chapter are used in many ways in various kinds of fancy needle-work. The descriptions given, though brief, are made clear by excellent engravings which illustrate the subject.

**Materials.**—Fabric for this work may be either silk, wool or linen. If the needle-work is to be done on articles which require washing, Wash Silk *only* should be used, and the best size is the EE. Corticelli Wash Silk is a thoroughly reliable brand, and may be had in ten-yard skeins, as shown in Fig. B.; or on spools, as shown in Fig. C. Thoughtful buyers will notice the tickets, to see that the right size and kind is secured.

**Outlining and Padding.**—The outlining of a pattern is an important preliminary. A want of precision in the ultimate effect is often due to careless outlining. Fasten in the silk by a few running stitches, never with a knot, a rule to be observed in all embroidery, except in rare cases. Finish off your thread by drawing it through the tracing stitches, or through some part of the pattern already finished. Fill in the spaces between the lines with a padding of run threads so placed that they lie thickly and solidly in the centre, and shade off both sides. The fulness and roundness of the embroidery depends on the firmness of this substratum of threads. This outlining and padding of different rounded and pointed scallops, as well as other figures, is shown in Figs. 22, 23, 24, 25, 26, 28, 30 and 31.

**Blanket or Button-hole Stitch** (Fig. 12).—Work from left to right; run in a foundation line, hold down the working silk below the run line with the right thumb, insert the needle above and bring it out below the run line, but above the working silk; tighten the loop thus formed without drawing up the stuff, and continue in this manner, setting your stitches closely and regularly side by side.

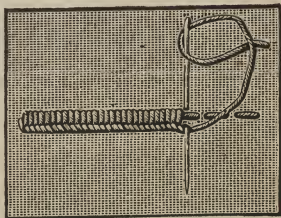


FIG. 12. BLANKET OR BUTTON-HOLE STITCH.

**Straight Stem Stitch** (Fig. 13).—Work from left to right. The needle must always be inserted above the run thread and brought out underneath it. In the case of a very delicate pattern, take up only such stuff as the run thread covers.

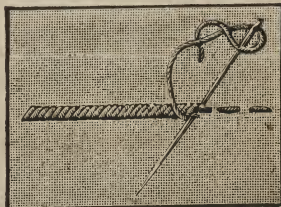


FIG. 13. STRAIGHT STEM STITCH.

...k. The smaller  
...held a few seconds  
...regular shape, wh...

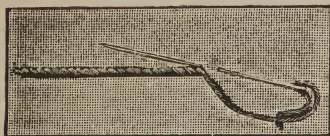


FIG. 14. SLOPING STEM STITCH

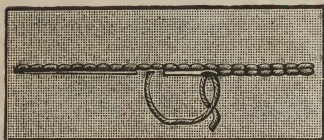


FIG. 15. BACK-STITCH.

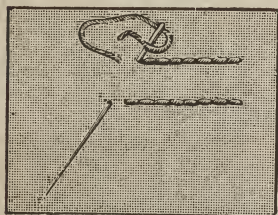
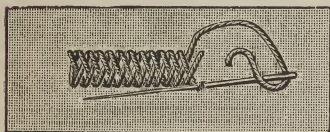
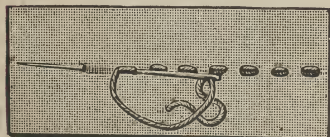
FIG. 16. CROSSED BACK-STITCH.  
(RIGHT SIDE.)FIG. 17. CROSSED BACK-STITCH.  
(WRONG SIDE.)

FIG. 18. SIMPLE KNOT STITCH.

**Sloping Stem Stitch** (Fig. 14).—Work without a run stitch; insert the needle from right to left in a slanting direction under one or two horizontal threads and five or six perpendicular ones, so that each stitch reaches half-way back to the last.

**Back-stitch** (Fig. 15).—Small, even stitches set closely together and done from right to left along a straight line may be called back-stitch. The work is chiefly used for filling in the centres of leaves, flowers and letters.

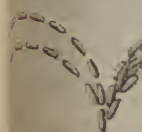
**Crossed Back-stitch** (Figs. 16 and 17).—Used sometimes on very transparent material. It forms a close seam of cross-stitch on the wrong side, and two straight rows of back-stitching on the right. To work, insert the needle as if for an ordinary back-stitch, pass it under the stuff, sloping it a little towards the second outline of the pattern, and draw it out almost in front of the first stitch. After making a back-stitch, pass the needle up again under the stuff and bring it out at the spot where the next stitch is to be. Fig. 17 shows the interlacing of the stitches on the wrong side, and the way in which this stitch, when it is used for filling in centres, can be worked on the right side.

**Simple Knot Stitch** (Fig. 18).—This consists of two back-stitches side by side, covering the same threads; it is chiefly used for filling in leaves embroidered on thin material, or in conjunction with flat-stitch.

Twisted Knot S  
Hold the working s  
bush close to the sp  
straight it out, twist  
able, turn the needle  
the direction ind  
pass it through t  
which is marked  
it out at the plac  
is to be.

Post Stitch (Fig. 1  
Knot stitch, and m  
composed of sm  
where it often ta  
and satin stitch.  
represents five leaves  
in process. To  
up from the  
walk around it as m  
length of the stitch rec  
thumb on the curl th  
the needle and  
it at the end of  
came out, and dra  
place for the next

Button-hole Ba  
a pattern is o  
work bars, begin  
parallel lines.  
whole lower line an  
you come to the plac  
is to be, then you  
come and bring up the  
sire, lay three thread  
farther on. Then





**Twisted Knot Stitch (Fig. 19).**

— Hold the working silk down with the thumb close to the spot where you first brought it out, twist it twice around the needle, turn the needle from left to right, follow the direction indicated by the arrow, pass it through the fabric at the place which is marked by a dot, and draw it out at the place where the next stitch is to be.



FIG. 19. TWISTED KNOT STITCH.

**Post Stitch (Fig. 20).**—Something like knot stitch, and much used for patterns composed of small flowers and leaves, where it often takes the place of raised satin stitch. The illustration represents five leaves finished, and the sixth in process. To work, bring the needle up from the back and twist the silk around it as many times as the length of the stitch requires; hold the left thumb on the curl thus formed, and, passing the needle and silk through it, insert it at the end of the leaf where it first came out, and draw it out at the right place for the next stitch.



FIG. 20. POST STITCH.

**Button-hole Bars (Fig. 21).**—When a pattern is ornamented with open-work bars, begin by tracing the outside parallel lines. Then button-hole the whole lower line and the upper one till you come to the place where the first bar is to be, then you carry your silk across and bring up the needle from below through one of the loops, as shown in the figure; lay three threads in this manner, inserting your needle the third time one loop farther on. Then cover the three threads thickly with button-holing.

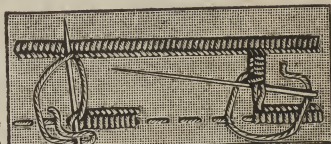


FIG. 21. BUTTON-HOLE BARS.

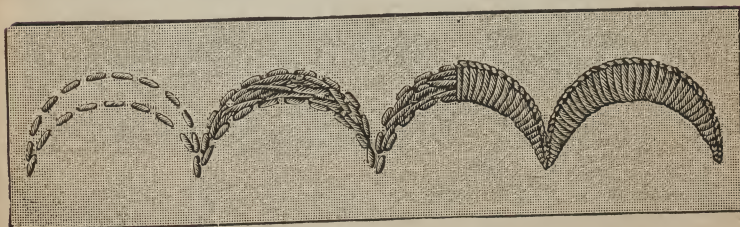


FIG. 22. ROUND BUTTON-HOLED SCALLOPS.

**Different Kinds of Scallops** (Figs. 22, 23 and 24).—The outlining, padding and button-holing of these scallops is executed in the manner already described. Be

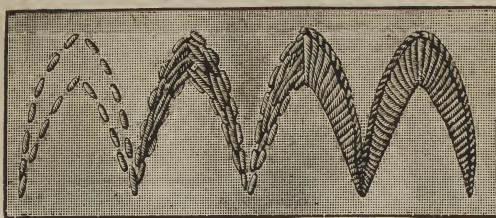


FIG. 23. LARGE, POINTED, BUTTON-HOLED SCALLOPS.

careful to adapt the length of the stitches to the shape and size of the scallops. If they are pointed (Figs. 23, 24), the stitches will have to be set very closely together on



FIG. 24. SMALL, POINTED, BUTTON-HOLED SCALLOPS.

the inner line, and a little play allowed them on the outer, to come exactly to the point, which should be very sharply defined.



FIG. 25. ROUNDED ROSE SCALLOPS.

**Rose Scallops** (Figs. 25 and 26).—These are large button-holed scallops, with indented edges,—in the one case, rounded at the top and sharply pointed at

in the other, p  
button-holing.



FIG. 27. OVER

ing row of these hole  
on one side and ther  
same way. The dou



FIG. 28.

as them much stron  
passed underneath fi  
as (Figs. 23 and 29) a  
long ones. They m  
or half with one and



ORK.

e outlining, p  
eady descried.

the join; in the other, pointed at the top and joined at the bottom by a straight bar of button-holing.

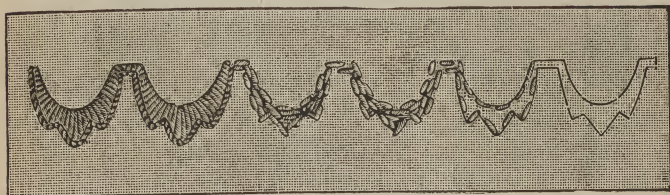


FIG. 26. POINTED ROSE SCALLOPS.

CALLOPS.

size of the scallo  
very closely togeth

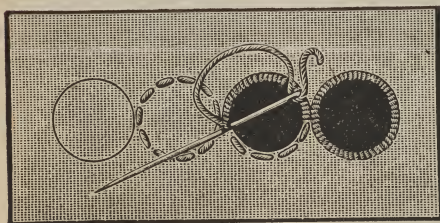


FIG. 27. OVERCAST EYELET HOLES.

a long row of these holes to make, outline the upper and lower halves alternately, first on one side and then on the other, using two threads, and then overcast them in the same way. The double crossing of the working threads between the eyelet holes

### Eyelet Holes

(Figs. 27, 28 and 29).— Outline the eyelet holes very carefully first by running a thread around them, cut out the enclosed stuff with a sharp pair of finely pointed scissors, and edge the hole with plain overcasting stitches, worked from left to right. When you have

SCALLOPS.

ter, to come exact

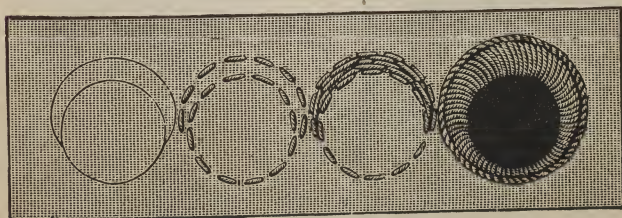


FIG. 28. BUTTON-HOLED SHADED EYELET HOLES.

makes them much stronger than if each hole were finished off separately, and the silk passed underneath from one to the other. The lower halves of shaded eyelet holes (Figs. 28 and 29) are worked with very short stitches, and the upper halves with long ones. They may be edged entirely either with button-holing or overcast- ing, or half with one and half with the other.

ORS.

arge button-holed at  
top and sharply po

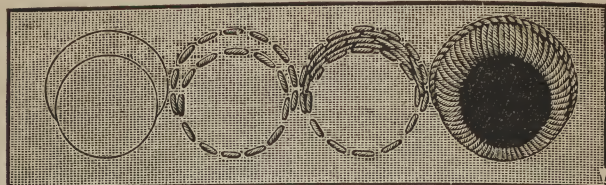
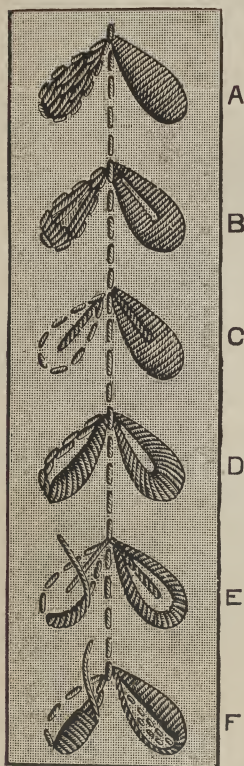
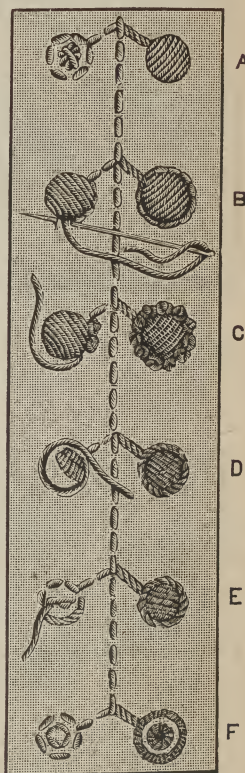


FIG. 29. SHADED EYELET HOLES HALF OVERCAST, HALF BUTTON-HOLED.

FIG. 30. SIX LEAVES IN  
RAISED SATIN STITCH.FIG. 31. SIX WAYS OF  
MAKING DOTS.

leaves in Raised  
for working flower  
the outline of the d  
running always at th  
stitches, worked i  
by a line of over  
satin stitch;  
F, a leaf worke  
Leaves and flo  
bes, and in differen

Six Ways of ma  
ceedingly effective  
A is worked in ra  
C, in raised sat  
post stitches of  
stitch; and F c  
the centre.

Alphabet. (Figs.  
with alphabet is inte  
different letters are  
; but the intention  
; where the letter  
ed.

ered expressly for

sockings darned with  
bunches caused  
of wool or cotton  
serving purposes.  
a boying new hos  
cover material, lad  
only increase its dur  
"running" the he  
with Flor  
arning Silk.  
cess, by reason of t  
pliable nature of th  
not cause discom  
wearer.



**Leaves in Raised Satin Stitch** (Fig. 30).—Raised satin stitch is chiefly used for working flowers, leaves, petals, dots, initials and monograms. After tracing the outline of the design, fill in the centres with a padding of close stitches, then, beginning always at the point of the leaf (see letter A), cover it with flat, perfectly even stitches, worked from right to left. B illustrates a leaf, divided through the middle by a line of overcasting; C, one with a corded vein; D, a divided leaf worked in sloping satin stitch; E, a leaf with a corded vein, and framed in sloping satin stitch; F, a leaf worked half in satin stitch, half in back-stitch and straight stem stitch. Leaves and flowers of all descriptions can be executed in any of these stitches, and in different combinations of the same.

**Six Ways of making Dots** (Fig. 31).—Dots, when they are well made, are exceedingly effective in embroidery, and may be worked in a variety of stitches. Dot A is worked in raised satin stitch; B, in raised satin stitch, framed in back-stitch; C, in raised satin stitch, framed in twisted knot stitch; D is composed of several post stitches of different lengths, set in a frame of stem stitches; E is worked in back-stitch; and F consists of a small eyelet hole, with a corded setting, which forms the centre.

**Alphabet.** (Figs. 32 to 35.) This complete set of designs for the letters of the English alphabet is intended for treatment as shown in two styles (Figs. 36 and 37). The different letters are mostly placed diagonally, to economize space in this publication; but the intention is to use them in an upright position, as shown in Figs. 36 and 37, where the letters are upright, but where the figures as viewed are diamond shaped.

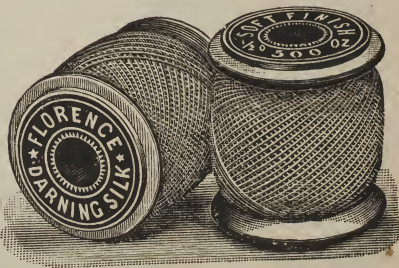
## Florence Darning Silk.

SOFT FINISH.

*Prepared expressly for Repairs on Silk, Woolen, Lisle Thread, or Cotton-Stockings and Undergarments.*

Stockings darned with this silk last much longer, and are free from the disagreeable bunches caused by the use of wool or cotton yarns for mending purposes.

In buying new hosiery, of whatever material, ladies will greatly increase its durability by "running" the heels and toes with **Florence Darning Silk**. This process, by reason of the soft and pliable nature of the silk, does not cause discomfort to the wearer.



SOLD BY ALL ENTERPRISING DEALERS.

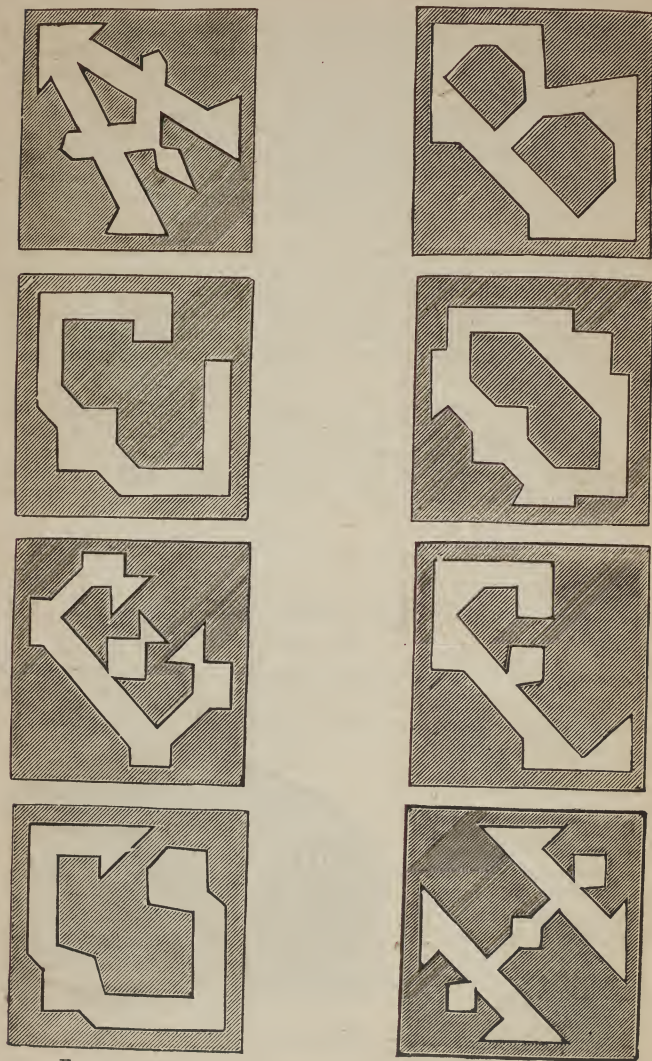


FIG. 32. ALPHABET LEFT BLANK AND OUTLINED BY GROUNDING.  
(LETTERS A TO H.)



FIG. 33. ALPHABET



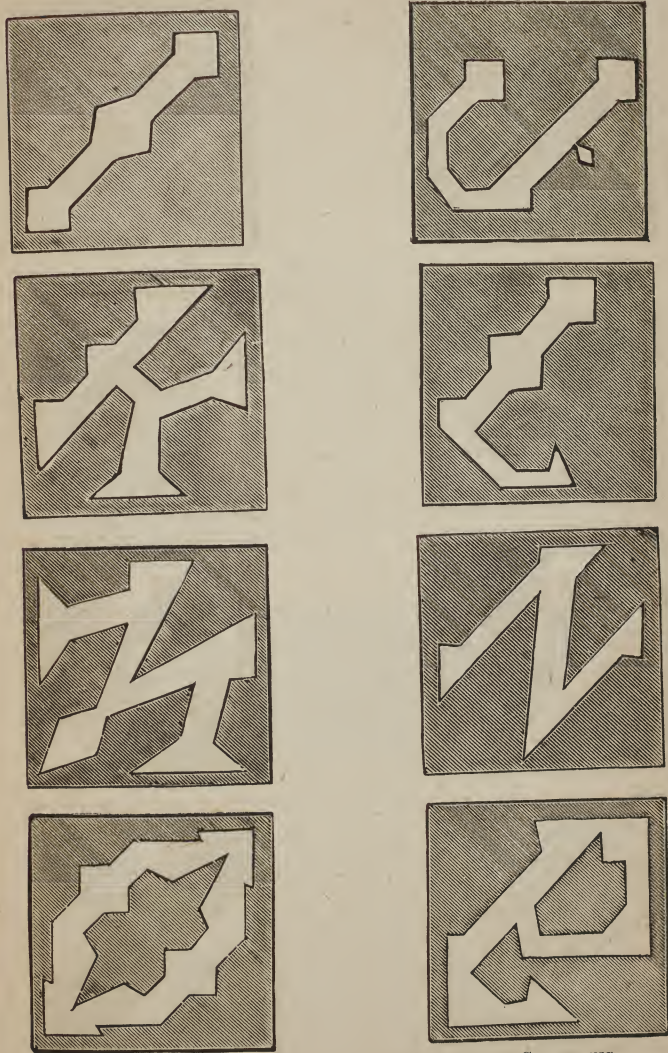


FIG. 33. ALPHABET LEFT BLANK AND OUTLINED BY GROUNDING.  
(LETTERS I TO P.)



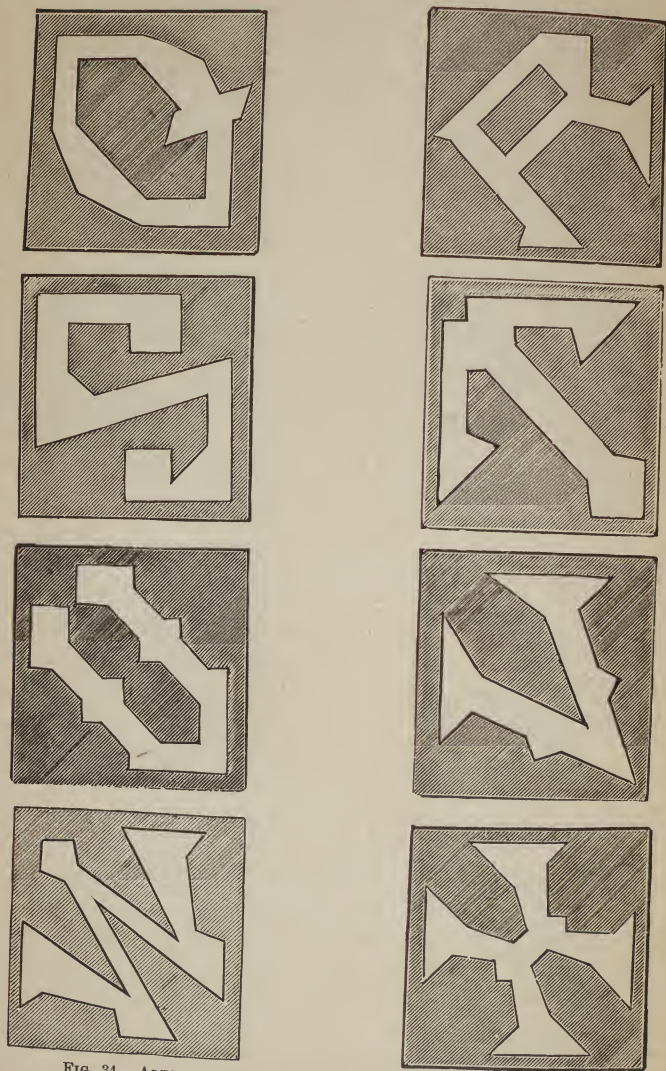


FIG. 34. ALPHABET LEFT BLANK AND OUTLINED BY GROUNDING.  
(LETTERS Q TO X.)

FIG. 35. ALPH

groundwork, as  
is afterwards o  
the letter blank, l  
W (Fig. 37) la tr  
of stem stitch, t  
working this is a  
upon the patten  
and other articles  
the basis for ma  
ed, silk or linen, C  
needle-work, and  
is, according to ju

FIG.

Flore

the goods are man  
in the best "fu  
ing, are dyed in t  
ing heavier than m  
or persons who  
receipt of two dol  
tain them from he

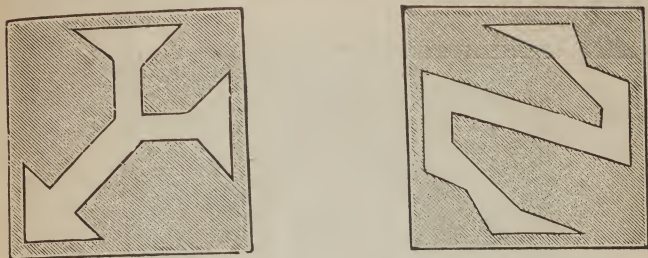


FIG. 35. ALPHABET LEFT BLANK AND OUTLINED BY GROUNDING.  
(LETTERS Y, Z.)

The groundwork, as shown in the letter O (Fig. 36), is done in Gobelin stitch, which is afterwards outlined with stem stitch. The result of this treatment is to leave the letter blank, but surrounded by a beautiful grounding of embroidery. The letter W (Fig. 37) is treated in the same manner, except that, instead of a double outline of stem stitch, the outer decoration is a row of herring-bone stitch. The manner of working this is shown in Fig. 38. Gobelin stitch is raised satin stitch, worked directly upon the pattern without foundation or padding. For marking handkerchiefs and other articles, where an ornamental initial is desired, this alphabet will afford the basis for many other styles of treatment. Whether the foundation stuff be wool, silk or linen, Corticelli Wash Silk will be found the most reliable article for the needle-work, and may be used in either of the four sizes, shown in Figs. B, C, D or E, according to judgment.

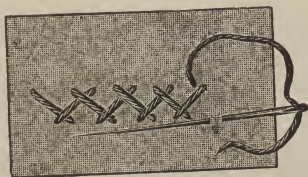


FIG. 38. HERRING-BONE STITCH BORDER.  
(DETAIL OF FIG. 37.)

### Florence Silk Hosiery for Ladies.

BLACK ONLY.

These goods are manufactured from fine FLORENCE KNITTING SILK, on hand frames, in the best "full-fashioned" shapes known to the trade. They are made extra long, are dyed in the yarn, and may be washed without injury to colors.

Being heavier than most silk hose, they are adapted for winter use, either for invalids or persons who wish to avoid becoming such.

On receipt of two dollars, we will send one pair, post-paid, to any lady who can not obtain them from her dealer.

NONOTUCK SILK CO.,  
FLORENCE, MASS.





FIG. 36. LETTER O.

(FROM THE ALPHABET GIVEN IN FIGS. 32, 33, 34 AND 35.)

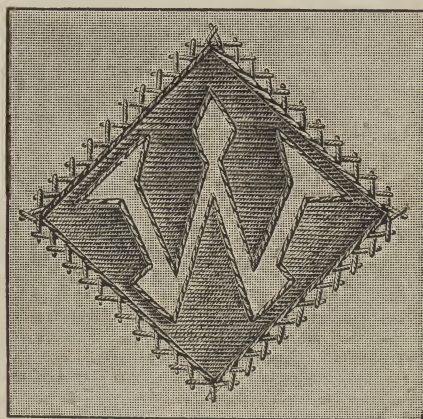


FIG. 37. LETTER W.

(FROM THE ALPHABET GIVEN IN FIGS. 32, 33, 34 AND 35.)

work requires for its  
 making is to be made. The  
 with cotton or linen, but  
 to be seen made from  
 rapid execution of g  
 Florence Knitting Silk (No. 300)  
 owing to its "soft finish"  
 quality, the most satis  
 may be used either in  
 (coarse) or No. 500 (fine).  
 is hardly necessary  
 the width of trimm  
 this way will vary  
 to size of the silk, a  
 thread makes the knots  
 larger and heavier. Th  
 who have learned to do  
 fine cotton thread, a  
 aside as a tedious wo  
 new interest and rec  
 erial of any of the pre  
 shown here, using Flo  
 rine Silk in size No. 3  
 flannels or other g  
 mming made in this w  
 beautiful.

shes.—The tatting sh  
 at both ends and  
 good workmanship.  
 prevent the thread f  
 shuttles. The centre  
 a hole bored in it, ta  
 be careful not to wi  
 ends, and the silk ge  
 Position of the H  
 appears at first sight to p  
 to the directions giv  
 the right hand has pas  
 ect, and hold the silk tig  
 filling the shuttle, ta  
 the left hand, and the s  
 of the left hand, br  
 under the fingers, as indic  
 round the little finger o  
 the engraving.

and Third Posit  
 pass between the first



# TATTING.

THIS work requires for its execution simply a shuttle and the thread from which the trimming is to be made. This has commonly been done, by those fond of the work, with cotton or linen, but very beautiful examples of tatting are now frequently to be seen made from silk. While other sizes and kinds may be used, for the rapid execution of good work, Florence Knitting Silk (Fig. G) is, owing to its "soft finish" and durability, the most satisfactory, and may be used either in the No. 300 (coarse) or No. 500 (fine) sizes. It is hardly necessary to say that the width of trimmings made in this way will vary according to size of the silk, as a coarse thread makes the knots and picots larger and heavier. Those ladies who have learned to do tatting with fine cotton thread, and thrown it aside as a tedious work, will find new interest and recreation in a trial of any of the pretty designs shown here, using Florence Knitting Silk in size No. 300. For use on flannels or other garments, trimming made in this way is very beautiful.

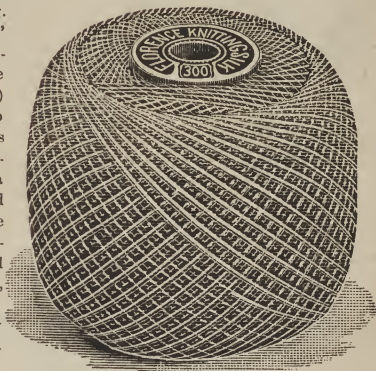


FIG. G.

FLORENCE KNITTING SILK. FOR TATTING.

**Shuttles.**—The tatting shuttle consists of two oval blades of either bone or ivory, pointed at both ends and joined together in the middle. A good shuttle contributes to good workmanship. In making a selection, see that the two ends be close enough to prevent the thread from protruding; this is more important in tatting with two shuttles. The centre piece, which joins the two oval blades together, should have a hole bored in it, large enough for the silk to pass through. In filling the shuttle, be careful not to wind on too much silk at once, or the blades will gape open at the ends, and the silk get soiled by constant contact with the hands.

**First Position of the Hands** (Fig. 39).—The construction of the knots or stitches appears at first sight to present great difficulties, but will be easily mastered by attention to the directions given here. One thing to be constantly borne in mind is that when the right hand has passed the shuttle through the loop, it must stop with a sudden jerk, and hold the silk tightly extended until the left hand has drawn up the knot. After filling the shuttle, take the end of the silk between the thumb and forefinger of the left hand, and the shuttle in the right; pass the silk over the third and fourth fingers of the left hand, bring it back towards the thumb and cross the two threads under the fingers, as indicated in Fig. 39. Pass the silk that comes from the shuttle around the little finger of the right hand, and give the shuttle the direction shown in the engraving.

**Second and Third Position of the Hands** (Figs. 40 and 41).—Make the shuttle pass between the first and third fingers in the direction indicated by the

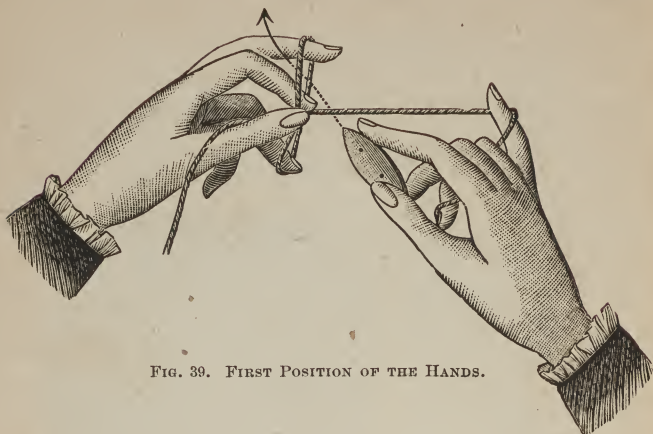


FIG. 39. FIRST POSITION OF THE HANDS.

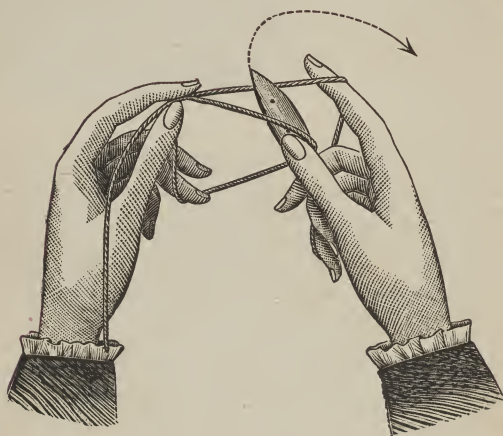


FIG. 40. SECOND POSITION OF THE HANDS.

arrow in Fig. 40, and bring it out behind the loop. Here the first difficulties for beginners arise, and until they have sufficiently mastered the movements of both hands not to confuse them, we advise them to pay careful attention to these instructions. As soon as you have put the shuttle through the loop, place the right hand on the table with the silk tightly extended leaving the left hand perfectly passive. Then, raising the third and fourth fingers of the left hand with the loop upon them,

up the loop, stretching  
movement a knot is



FIG. 41

most common one in ta  
will as long as the le  
that is in the left  
to run through the k  
the free play needed f  
ed.



FIG. 42.

pull up the loop, stretching the silk tightly in so doing by extending the fingers. By this movement a knot is formed—the first part of the “double knot”—which is

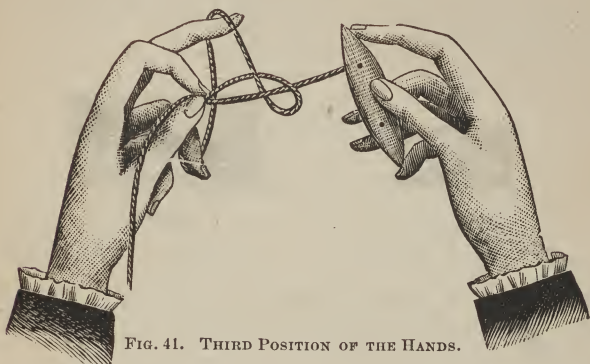


FIG. 41. THIRD POSITION OF THE HANDS.

the most common one in tatting. Remember that the right hand must be kept perfectly still as long as the left is in motion, and that the knot must be formed of the loop silk that is in the left hand. The right-hand, or shuttle silk, must always be free to run through the knots; as, if it were itself formed into knots, it would not have the free play needed for loosening and tightening the loop on the left hand, as required.



FIG. 42. FOURTH POSITION OF THE HANDS.



**Fourth Position of the Hands** (Fig. 42).—The second part of a knot is formed by the following movements: Pass the shuttle, as indicated in Fig. 42, from left to right, between the first and third fingers through the extended loop; the right hand, seizing the shuttle in front of the empty loop, extends the silk, when the left hand pulls up this second part of the knot as it did the first.



FIG. 43.

SINGLE OR HALF KNOT.

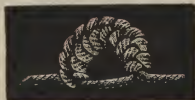


FIG. 44.

JOSEPHINE PICOT.

**Single or Half Knots, Josephine Picots** (Figs. 43 and 44).—The Josephine picot or purl, as it is also called in tatting, consists of a series of single or half knots formed of the first knot only. These picots can be made of four or five knots, as in Fig. 43; or of ten or twelve knots, as in Fig. 44.

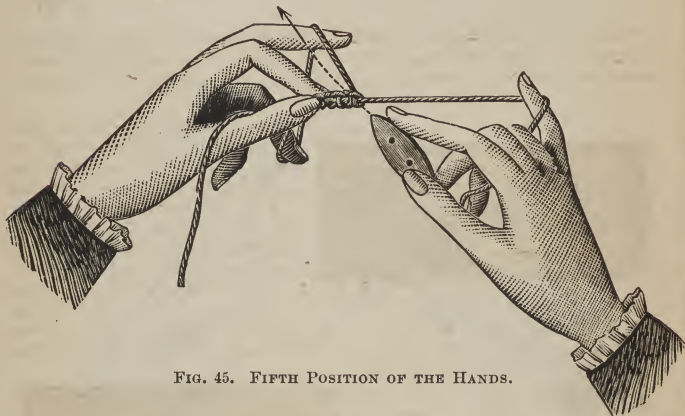


FIG. 45. FIFTH POSITION OF THE HANDS.

**Fifth Position of the Hands** (Fig. 45).—When the second knot, forming the double knot, has been made, the two hands resume the position shown in Fig. 40. Fig. 45 reproduces the same, and shows us also a few finished knots.

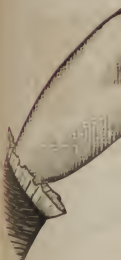


FIG. 46. PO

Position of the  
induced into tatting  
different parts of a

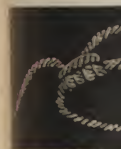


FIG. 47. C

not that comes a  
knots, 1 picot  
to form the lo  
one, 1 picot, 4 kn  
different rings, ov  
means of picots, t  
it runs over the  
needle, inse  
downwards fr  
silk through, an  
other knot.

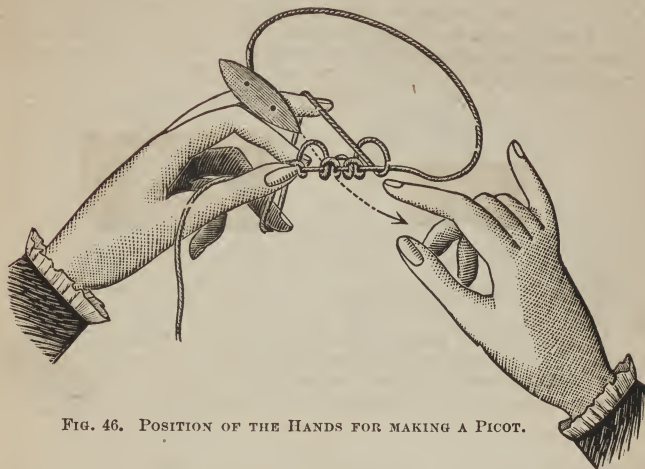


FIG. 46. POSITION OF THE HANDS FOR MAKING A PICOT.

Position of the Hands for making a Picot (Fig. 46).—Picots are introduced into tatting patterns as they are into crochet. They also serve to connect the different parts of a pattern together, and make possible many pretty combinations.



FIG. 47. OPEN PICOT.

the knot that comes after the picot is independent of the loop; thus, if the directions say, 2 knots, 1 picot, 3 knots, 1 picot, 2 knots, etc., you must count the knot that served to form the loop, and *not* make 2 knots, 1 picot, 4 knots, etc. To join the different rings, ovals, etc., together by means of picots, take up the thread that runs over the left hand with a crochet needle, inserting it into the picot downwards from above, draw the picot downwards from above, draw the silk through, and pull it up like any other knot.

Open and Close Picots (Figs. 47 and 48).—These are formed of single knots, leaving a loop on the extended silk, as shown in Fig. 47, and a short length of silk between the knots. Finish the second half knot, and when you have pulled it up, join it to the preceding knot. In this manner the picot represented in Fig. 48 is formed. In every kind of tatting,



FIG. 48. CLOSE PICOT.



FIG. 49. TATTING WITH TWO SHUTTLES.

**Tatting with Two Shuttles (Fig. 49).**—Two shuttles are used in tatting when the little rings are not to be connected together at the bottom by a thread, when you wish to hide the passage of the silk to another group of knots, and when threads of several colors are used.

When working with two shuttles, tie the two threads together. Pass one thread over the third finger of the left hand, wind it twice around the fourth finger, and leave the shuttle hanging down. Pass the second shuttle into the right hand, and make the same movements with it as you do in working with one shuttle only.



FIG. 50. DETACHED SCALLOPS.



FIG. 51. SCALLOPS JOINED AT TOP.

**Detached Scallops (Fig. 50).**—Make 12 double knots with one shuttle, then tighten the silk so as to draw them together into a half ring. The next knot must touch the last knot of the scallop before it.

**Scallops joined together at the Top (Fig. 51).**—With one shuttle make 4 double, 1 picot, \* 8 double, 1 picot, 4 double, close the half ring, 4 double, draw the silk through the picot, and repeat from \*.

scallops with 1  
Fig. 52).—Make w  
shuttle: 4 double, 1  
3 double, 1 picot  
4, 1 picot, 2 double  
3 double, 1 picot  
close the ring.  
sufficient length  
each other; m  
preceding ring, an

sted Inserti  
30).—Make with  
a ring like the o  
Fig. 52, then, leavin  
of about three  
of one inch of  
a second ring; f  
work, leaving the  
of silk again, beg  
ring, which you  
the fourth double  
picot of the first  
upper rings repres

sted Insert  
44).—To be wo  
two shuttles. R  
one thread and  
and make one  
Figs. 52 and 53, w  
ring close to it;  
the silk over th  
make the second sh  
right hand and  
able on the secon  
with one shuttle

ding of Tattl  
1 picot, 2 doub  
ers, 2 double,  
1 double.  
se the ring, fast  
two threads on  
ing side with tw  
itches.  
Cut the first kno  
ring to the p  
one by the long  
work the remain  
when already dese  
you have a suf



**Scallops with Picots** (Fig. 52).—Make with one shuttle: 4 double, 1 picot, \* 3 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 3 double, 1 picot, 4 double, close the ring.

Leave sufficient length of silk before beginning the next ring, for the rings not to overlap each other; make 4 double, draw the left-hand silk through the fifth picot of the preceding ring, and repeat from \*.



FIG. 52. SCALLOPS WITH PICOTS.

### Tatted Insertion

(Fig. 53).—Make with one shuttle a ring like the ones in Fig. 52, then, leaving a length of about three-sixteenths of one inch of silk, make a second ring; turn the work, leaving the same length of silk again, begin a third ring, which you join after the fourth double to the fifth picot of the first ring.

Turn the work after each ring is made, so that all the upper rings represent the right side of the work and all the lower ones the wrong.



FIG. 53. TATTED INSERTION.

### Tatted Insertion

(Fig. 54).—To be worked with two shuttles. Begin with one thread and one shuttle and make one ring, as in Figs. 52 and 53, with a second ring close to it; then, passing the silk over the left hand, take the second shuttle in the right hand and make six double on the second thread; after which you again make a ring above and one below with one shuttle only.



FIG. 54. TATTED INSERTION.

**Edging of Tatting and Crochet** (Fig. 55).—Make with one shuttle: 1 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot twice as long as the others, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 long picot, 1 double.

Close the ring, fasten off the two threads on the wrong side with two or three stitches.

After the first knot join the next ring to the preceding one by the long picot, and work the remainder as has been already described. When you have a sufficient



FIG. 55. EDGING OF TATTING AND CROCHET.

number of rings, pick up the picots by crochet trebles with 3 chain stitches between them. On this first row crochet a second, consisting of 2 chain, 1 picot, 2 chain, 1 single in the treble of the first row. To finish the bottom part of the work, make 1 double crochet in the first picot, 3 chain, 1 double crochet in the second picot, 3 chain, 1 double in the third picot, 1 chain, 1 double in the first picot of the next ring. One row of single crochet serves as a footing to the edging.



FIG. 56. TATTED EDGING.

ring to the picot of the row before. In the third row, insert 3 picots between the 8 double knots of the row above. Here the Josephine picot may be substituted for the plain picot.

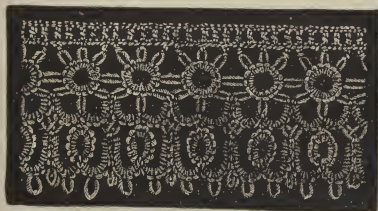


FIG. 57. TATTED EDGING.

right hand, and the dark silk laid over the left hand, work 3 double, 1 picot, and 3 double; then put the light or right-hand silk separately through the 2 picots of the rings, and continue to make 3 double, 1 picot, and 3 double. The next row also is made with two shuttles. Hold the light silk in the right hand, with the dark silk laid across the left hand; make \* 4 double, 1 picot, 2 double, 1 picot, 2 double; turn the work, and with the right-hand shuttle make 6 double, put the silk through the little picot formed above the middle picot of the rings, 6 double, close the ring; turn the work, and make with two shuttles, 2 double, 1 picot, 2 double, 1 picot, 4 double; put the light silk through the 2 dark picots, and repeat from \*. The first row of crochet for the footing consists of chain and double crochet only, the second of chain and trebles.

**Medallion** (Fig. 58).—Take two colors of silk and fill *two* shuttles with a light and *two* with a dark color. Make with one shuttle, 24 double and 12 picots, 6 of them short and 6 long; close the ring, break off the silk and fasten off the ends by a stitch or two on the wrong side. For the next 4 rows take two shuttles.—**1st row**, with the shuttles containing the light color, fasten the ends onto a short picot, and make \* 3 double, 1 short picot, 2 double, 1 long picot, 2 double, 1 long picot, 2

**Tatted Edging** (Fig. 56).—Worked with two shuttles. The first row is worked like Fig. 48, with one shuttle; the second and third are worked with two. Fasten the silk of the right-hand shuttle into the first picot, then work on this silk the same number of double knots and picots as in the first row, and join each half

**Tatted Edging** (Fig. 57).—Worked with two shuttles and with silk of two colors. After making a string of rings like those in Fig. 55 with silk of one color, fasten this and the silk of the second color to the middle picot. Supposing the first color to be light and the second dark, you proceed by holding the light silk in the

1 long picot,  
one of the sho  
you reach t  
instead of makin  
put the left-hand  
short picot of the fl  
complete the last  
threads off, and  
the picot of  
them off on the  
row, with  
with the light col  
a long picot, t  
1 picot, 4 dou  
hand silk throug  
first row, and rep  
from \*. — 3  
shuttles filled w  
fasten the ends  
picots of the la  
\* 4 double; pu  
silk through the  
this series all ar  
the shuttles fille  
1 picot, 2 doub  
of the second row

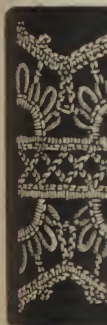


FIG.



double, 1 long picot, 2 double, 1 short picot, 3 double; pass the right-hand silk through one of the short picots of the first ring, repeat the series 5 times from \*.

When you reach the sixth half ring, instead of making the second picot, put the left-hand silk through the short picot of the first half ring, then complete the last double knots, cut the threads off, and pass them through the picot of the ring and fasten them off on the wrong side.

—2d row, with the shuttles filled with the light color, fasten the ends to a long picot, then make \* 4 double, 1 picot, 4 double; pass the right-hand silk through the picot of the first row, and repeat the series 17 times from \*. —3d row, with the shuttles filled with the dark color, fasten the ends onto one of the picots of the last row, and make \* 4 double; pass the right-

hand silk through the picot of the second row, make a long picot, 4 double, and repeat this series all around the medallion, until you have 18 scallops. —4th row, with the shuttles filled with the dark color, \* 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double; pass the right-hand silk, from the wrong side, through the picot of the second row, and begin again at \*.



FIG. 58. MEDALLION.



FIG. 59. INSERTION OF TATTING AND CROCHET.



FIG. 60. (DETAIL OF FIG. 59.)



**Insertion of Tatting and Crochet (Figs. 59 and 60).**—Worked with one shuttle. The tatting silk should be coarser than the crochet silk. Begin with two strings of half rings, consisting of 4 short picots and 3 long. Leave a length of thread between, equal to the diameter of the ring. When the two strings of half rings are finished, crochet with the fine silk; 6 double over each length of silk between and at the base of the scallops. — **2d row**, 5 chain, 1 double in the fourth double of the first row. In the row that connects the two rows of tatting, put the third chain stitch into the corresponding stitch of the opposite row. For the outside edge, make 1 double in the first short picot, 8 chain, \* 1 treble in the second short picot, 7 chain, 1 treble in the third short picot, 8 chain, 1 double in the fourth short picot, 1 double in the short picot opposite, 3 chain; pass the silk through the fourth of the 8 chain stitches, 4 chain and repeat from \*. For the last row, make 3 double in each of the 3 last of the 8 chain, \* 1 picot of 5 chain above the treble, 4 double in the 4 next chain, 1 picot, 1 single in the same stitch as the fourth double before the picot, 3 double, 1 picot, 3 double, miss the first and the last stitches, then make 3 double on the next scallop and repeat from \*.

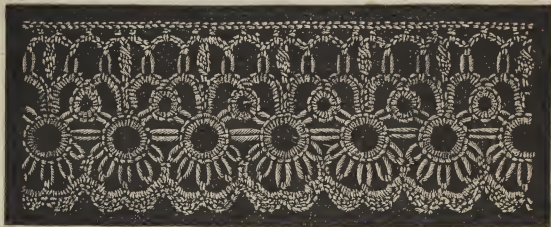


FIG. 61. EDGING OF TATTING AND CROCHET.

**Edging of Tatting and Crochet (Fig. 61).**—Worked with two shuttles and in two colors. With the light color: 2 double, 1 short picot, 2 double, 1 long picot, \* 2 double, 1 picot of the ordinary size, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 long picot, 2 double, 1 short picot, 2 double, close the ring. With two shuttles: 3 double, pass the silk through the first picot, 3 double, 1 long picot, 2 double. With the light color: 4 double, pass the silk through the ninth picot of the first ring, 3 double, 1 picot, 4 double, close the ring. With two shuttles: 2 double, 1 picot, 3 double, 1 short picot, 3 double. With one shuttle: 2 double, pass the silk through the empty picot of the small ring, 2 double; pass the silk through the long picot of the large ring, then repeat from \*.

To complete the edge, crochet first one row, consisting of \* 1 double in the first of the 5 picots of the large ring, 4 chain, 1 double in the second picot, 4 chain, 1 double in the third picot, 4 chain, 1 double in the fourth picot, 4 chain, 1 double in the fifth picot, and repeat from \*. — **2d row**, 2 double on the third and fourth of the first chain stitches. Over the second and third chain, 1 double, 1 half treble, 2 trebles, 1 half treble, 1 double; on the 4 last chain, 2 double. For the footing make 1 double in the long picot, 5 chain, 1 double in the next picot, 5 chain, 1 double treble in the short picot; leave the 2 last loops of the treble on the needle; 3 trebles in the first lower loop of the double treble; keep the last loops of these 3 trebles on the needle; after the fourth treble, draw the needle through the four trebles. The last row consists of 3 chain, 1 treble over 5 chain.

Medallion of T  
— 1st row, with  
two shuttles,  
one of the picot  
thread through  
twelfth picot, fast  
— 3d row, with o  
the second row, m  
ad, turn the work

inch of thread ag  
fasten the ends  
double; 1 picot, 3 d  
at, 3 double, 1 pic  
double; pass the silk  
double, close the ri  
picot of the seco  
shuttles: 3 double; p  
sten the silk to the  
— 5th row, with  
ad 2 picots over t  
ings.

**Medallion of Tatting (Fig. 62).**— Worked with two shuttles and two colors.— **1st row**, with one shuttle: 12 double and 6 picots, close the ring.— **2d row**, with two shuttles and the dark silk laid across the left hand, knot the threads into one of the picots of the first ring; 1 double, 1 long picot, 2 double, pass the right-hand thread through one of the picots of the ring, 1 picot, 2 double and so on. After the twelfth picot, fasten off the threads on the wrong side by two or three stitches.— **3d row**, with one shuttle: \* 3 double, pass the silk through one of the picots of the second row, make 3 double, close the ring, leave one-eighth of one inch of thread, turn the work, 4 double, 1 picot, 4 double, close the ring, leave one-eighth of



FIG. 62. TATTED MEDALLION.

one inch of thread again, and repeat 11 times from \*. — **4th row**, with two shuttles: fasten the ends to one of the picots of one of the 12 rings of the third row, \* 3 double; 1 picot, 3 double. With one shuttle: 3 double, pass the silk through the picot, 3 double, 1 picot, 2 double, 1 picot, 3 double, close the ring. Close to this, 3 double; pass the silk through the second picot of the first ring, 3 double, 1 picot, 3 double, close the ring. Again close to the last ring, 3 double; pass the silk through the picot of the second ring, 2 double, 1 picot, 3 double, close the ring. With two shuttles: 3 double; pass the silk through the second picot of the third ring, 3 double; fasten the silk to the picot of the ring of the third row and repeat 11 times from \*. — **5th row**, with two shuttles, and the dark color across the left hand, 6 double and 2 picots over the lower rings and 10 double and 4 picots over the upper rings.

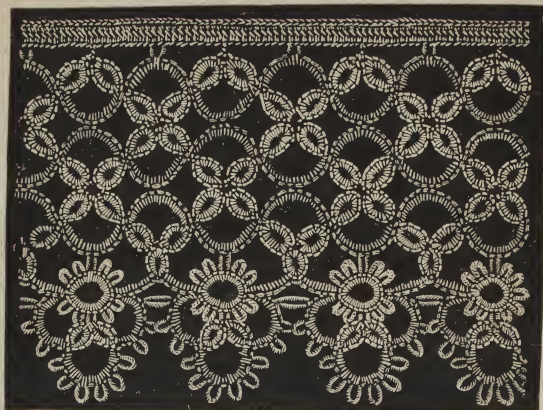


FIG. 63. TATTED EDGING.

**Tatted Edging** (Fig. 63).—Use two shuttles and two colors of silk. Begin with two shuttles, and the dark silk across the left hand: 10 double, 1 picot, 6 double. With one shuttle: 6 double, 1 picot, 6 double, close the ring, turn the work, make a second ring like the first, and close to it; turn the work. With two shuttles: 6 double, 1 picot, 6 double. With one shuttle: 6 double, pass the silk through the picot of the ring opposite, 6 double, close the ring; 6 double, 1 picot, 6 double, close the ring, turn the work to make the next half ring. Make three rows of half rings connected by rings. In the second row you pass the silk from the ring through the picot to which the second ring was fastened in the first row. For the outside scallops, make with one shuttle: \* 5 double, pass the silk through the picot that connects two rings, 5 double, close the ring. With two shuttles: 4 double. With one shuttle: 2 double, 1 picot, 2 double, 1 picot, 2 double; pass the silk through the picot of the half ring of the third row, 2 double; then 8 picots more with 2 double between each, close the ring. With two shuttles: 4 double, 1 long picot, 2 double, 1 short picot, 2 double, 1 short picot, 3 double. With one shuttle: 5 double, pass the silk through the third picot of the large ring, 5 double, close the ring. With two shuttles: 2 double, 6 picots with 2 double after each picot. With one shuttle: 5 double; pass the silk through the third picot of the large ring, 5 double, close the ring. With two shuttles: 3 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 4 double; pass the right-hand silk through the sixth picot of the large ring. With two shuttles: 4 double, then repeat from \*. The footing is worked in crochet, and consists of one row of chain stitches and one of trebles.

work is of great  
first made use  
advanced, found fav  
in Netting, a  
netting consists of  
For forming and  
necessary. In the  
and flattened at bo



F

in, in which the th  
is (see Fig. 64).



F

using needles like  
without hole (see F  
much of it at a th



or spool (Fig. 66  
round, and of the  
be all of one size  
cases, the needle  
aged and the size



## NETTING.

THIS work is of great antiquity, and its origin is difficult to determine. It was doubtless first made use of by fishermen, to supply the wants of life, and as civilization advanced, found favor for ornamental purposes and embroidery.

**Plain Netting, and the Instruments Used** (Figs. 64, 65 and 66).—Plain netting consists of loops, secured and rendered independent of one another by knots. For forming and tightening these loops and knots, the following implements are necessary. In the first place, a netting needle, which is best made of steel, split and flattened at both ends, with a hole bored through it below the fork at

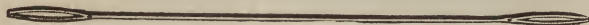


FIG. 64. NETTING NEEDLE OF STEEL.

one end, in which the thread is secured before it is wound on lengthwise between the forks (see Fig. 64). These needles are numbered like knitting needles. There



FIG. 65. NETTING NEEDLE OF IVORY.

are netting needles likewise of bone, ivory, wood and shell, for coarser silk. These are without hole (see Fig. 65). The silk must be wound on very tightly, and not too much of it at a time, that the needle may slip easily through the loops. The



FIG. 66. MESH OR SPOOL OF IVORY.

- mesh or spool (Fig. 66), whether of ivory, bone, steel or wood, should be smooth and round, and of the same thickness throughout, so that the loops made upon it may be all of one size and easily slipped off. For long loops a flat mesh is best, and, in all cases, the needle and mesh should be selected with a view both to the material employed and the size of loop required.

**Materials Suitable for Netting.**—Silk of various kinds or sizes may be used for this work, but nothing more satisfactory in every respect has come to our notice than Florence Knitting Silk (Fig. G), which, owing to its "soft finish," readily adapts itself to the work, and produces the most perfect knot. With this

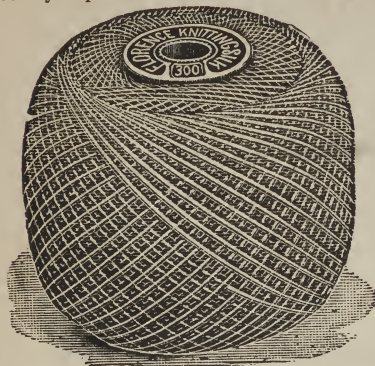


FIG. G.

may be used to advantage Florence Filoselle (Fig. H). Corticelli Rope Silk (Fig. F), and Corticelli Wash Embroidery Silk, size EE (Figs. B and C), are also suitable for netting. The foundation netting may be made of linen, and darned with silk with fine effect.

**Netting Stitches.**—The loops are always the same,—four-cornered, whether they be square or oblong; and connected together, though secured and rendered independent of one another by knots. By different ways of passing the thread over the mesh and connecting the loops together, the following stitches are produced: 1st, plain

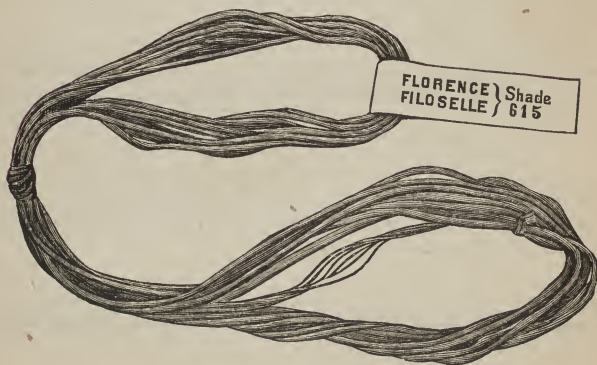


FIG. H.

**First. Plain Loop. First Position of the Hands (Fig. 67).**—Every kind of netting requires a foundation loop, from one-fourth to one-half an inch long, made from No. 300 or No. 500 Florence Knitting Silk, which is pinned to the cushion. Fasten the working thread to the foundation loop; then take the mesh in the left

holding it between  
mesh. Take the need  
wards over the m  
it up behind the t  
to be held fast.



second and Th  
thread down behin  
ugh the loop on th  
forming a second  
Then graduall  
held down by the  
second, third and  
er; finally you re  
with the right ha  
the same way, wh

various kinds of  
in every respect  
a, owing to its  
most perfect knot.  
be used to advantage  
elle (Fig. H). Cor  
(Fig. F), and Cor  
rildery Silk, size  
d C), are also  
g. The founda  
be made of linen,  
silk with fine eff

etting Stitches  
are always the  
ered, whether the  
long; and connect  
gh secured and re  
ent of one another  
ifferent ways of  
over the mesh  
he loops together,  
itches are produced  
b loop; 5th, twin

FLORENCE) (Siam  
FILOSELLE / 616



Hands (Fig. 67)  
orth to one-half an  
which is pinned to  
then take the mesh

hand, holding it between the thumb and forefinger, with the other fingers extended beneath. Take the needle filled with thread in the right hand, and pass the thread downwards over the mesh, and over the second, third and fourth fingers, inside; carry it up behind the third finger and lay it to the left under the thumb, by which it has to be held fast.

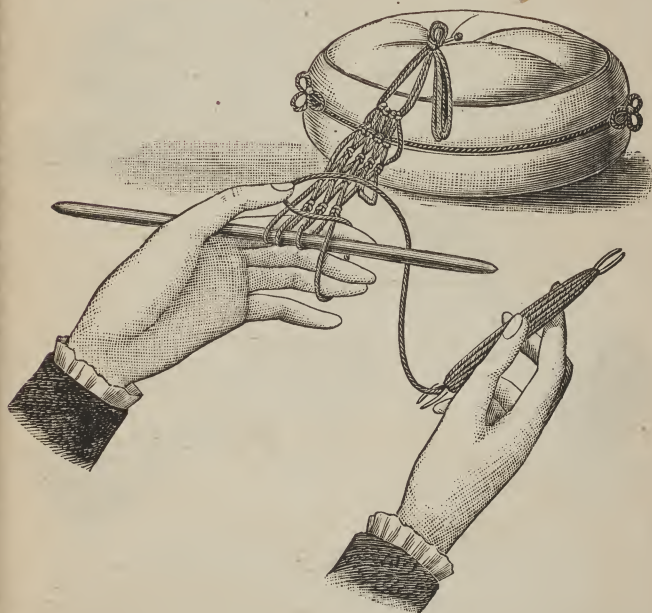


Fig. 67. FIRST POSITION OF THE HANDS.

**Second and Third Positions of the Hands (Figs. 68 and 69).**—Carry the thread down behind the second, third, fourth and fifth fingers, and put the needle through the loop on the fingers and behind the mesh, through the foundation loop, thus forming a second loop, which you hold back with the little finger of the left hand. Then gradually drawing up the thread that runs from the mesh, let go the loop held down by the thumb; then by degrees let go also the loop which lies over the second, third and fourth fingers, still holding the last loop fast with the little finger; finally you release this too, and pull up the knot thus formed close to the mesh with the right hand. This completes the stitch. The next stitches are made in the same way, whether they are to serve for casting on, or for a netted founda-



tion. The mesh is drawn out at the end of each row, the work turned and the mesh held beneath the last row, in readiness for the next, in making which you pass your needle through each loop. These diamond-shaped loops form a diagonal net.

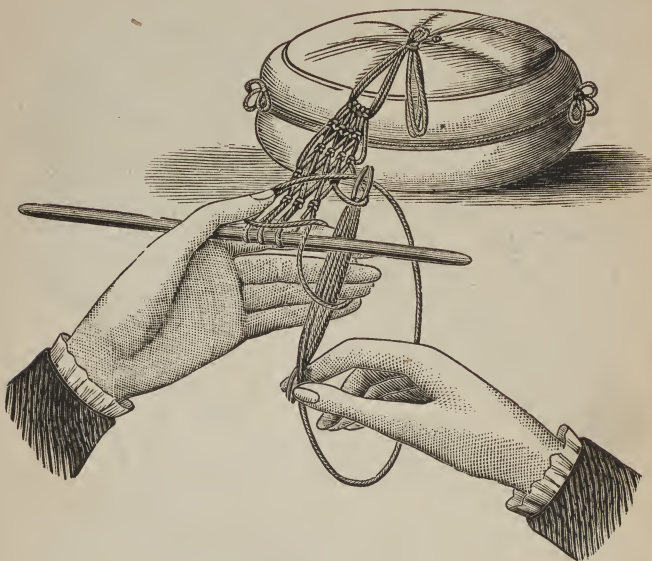


FIG. 68. SECOND POSITION OF THE HANDS.

**Second. Double Loop.**—To make a double loop, put the thread two or three times around the mesh.

**Third. Oblong Loop.**—For oblong loops, the knots must be made a little distance from the mesh.

**Fourth. Honeycomb Loop.**—Make an oblong loop, pass the thread around the fingers, but not over the mesh, as in plain netting; put the needle, not into the loop of the previous row, but between the loops just made. The knot, which is made in the same way as in plain netting, must be drawn close up to the mesh; the two threads of the loop should lie side by side on the mesh. The loops in honeycomb netting are six-sided.

**Fifth. Twisted Loops.**—Pass the thread, as in plain netting, over the mesh and fingers; but, before letting the thread which is under the thumb go, pass the needle from right to left under the loop you are making and the thread, and only then draw up the knot.

though in netting,  
ing or crochet,  
show.

Patterns Produced  
ths.—Plain net  
and one over a s  
alternately, cha

these goods are of  
who have su  
er, with low sho

buying, notice th  
receipt of \$1.5  
obtain them fro

Although in netting the loops cannot be formed in as many different ways as in knitting or crochet, they admit of a certain variety, as the following explanations will show.

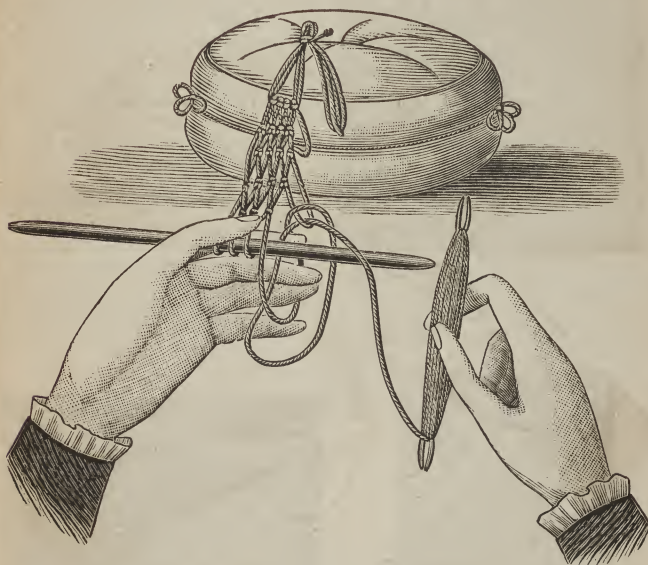


FIG. 69. THIRD POSITION OF THE HANDS.

Patterns Produced in Netting by Using Meshes of Different Widths. — Plain netting can be varied by making one row of loops over a large mesh and one over a small one, or several rows over the large and several over the small, alternately, changing the meshes at regular intervals.

## FLORENCE SILK HOSIERY FOR GENTLEMEN.

BLACK AND COLORS.

These goods are of extra weight, and suitable for fall and winter wear. Those persons who have suffered in health by the use of thin hosiery put on in cold weather, with low shoes, for evening parties, will find these goods suited to their wants.

In buying, notice the brand FLORENCE on end of box.

On receipt of \$1.50, we will send, post-paid, one pair to any gentleman who cannot obtain them from his dealer.

NONOTUCK SILK CO.,

FLORENCE, MASS.

### Patterns Produced in Netting by Increasing and Decreasing.

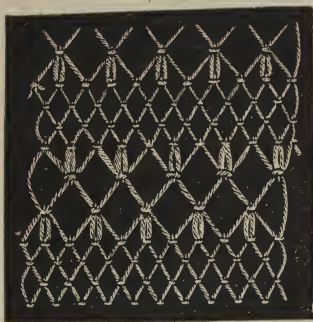


FIG. 70. PATTERNS PRODUCED IN NETTING BY INCREASING AND DECREASING.

loops remains the same. These are followed by 3 rows of plain netting with the fine thread on the small mesh.



FIG. 71. LOOSE LOOPS IN CLUSTERS.



FIG. 72. LOOSE LOOPS IN CLUSTERS. (DETAIL OF FIG. 71.)

**Loose Loops in Clusters** (Figs. 71 and 72).—These clusters of loose loops are made in the following manner:—

**First Row.** One loop, the knot of which must be a little distance from the mesh; put the thread over the mesh and the needle through the loop where the knot is; repeat this three or four times, making the loops all of the same length. Then unite all the loops with one knot, carrying the needle from right to left, around the loops, instead of putting it through the loop of the previous row.

**Second Row.** Make 1 loop over each loop of the 1st row, leaving out the loops that form the cluster.

As may be seen from the drawing, many different patterns can be worked upon the netting in this manner.

(Fig. 70).—Patterns of this kind are made by netting the meshes together in regular sequence, and taking up as many meshes as you have netted together, or *vice versa*. You may increase and decrease in the same rows, or at an interval of so many rows.

Two sizes of thread should be used for this pattern. To show the relation they should bear to one another, we instance No. 300 Florence Knitting Silk and Florence Filoselle (see Figs. G and H). Begin by 3 rows of plain netting with the finer thread over the small mesh, followed by 1 row of the coarser thread over the large mesh; then, with the coarse thread over the large mesh, 1 row, in which you net every 2 loops together, and 1 row, with 2 loops in every 1, so that the number of

Netting Compo  
netting composed  
for embroidery  
loops of it  
right; diamond net  
will serve th  
purpose, but, a  
less commonl  
we have give  
reference to th  
right.  
the whole first row  
of a doubl  
a plain loop alter  
the second, e  
of oblong loop  
are made b  
the thread o  
over the mesh  
that in netting  
the double loop  
is brought  
to the needle  
in netting th  
a loop, it hang  
that, as show  
Fig. 73, all the loop  
the 1st, the pla  
between the lar  
Circular Netting  
like thirty or  
over a large m  
large material,  
ence Filoselle  
draw up the t  
all the loops an  
as possible  
write a small ri  
and fasten off  
the next row,  
course thread, fi  
at onto a long  
loop into eac  
row, over a sm  
the same mesh  
several rows, wh  
worked in a fine  
Florence Knitt  
in (Fig. G).  
you want to avo  
the thread a  
row, make a  
bumb.



### Netting Composed of Plain, Double and Oblong Loops (Fig. 73).

—Netting composed of large and small loops is the kind generally used as a ground-work for embroidery.

The loops of it are straight; diamond netting will serve the same purpose, but, as it is less commonly used, we have given the preference to the straight.

The whole first row consists of a double and a plain loop alternately; the second, entirely of oblong loops, which are made by passing the thread only once over the mesh, and so that in netting on the double loop, the knot is brought close to the needle, whereas, in netting the plain loop, it hangs free; so that, as shown

in Fig. 73, all the loops of the 2d row are of the same length. In the 3d row, which is like the 1st, the plain loops should come between the small holes and the double ones between the larger ones.

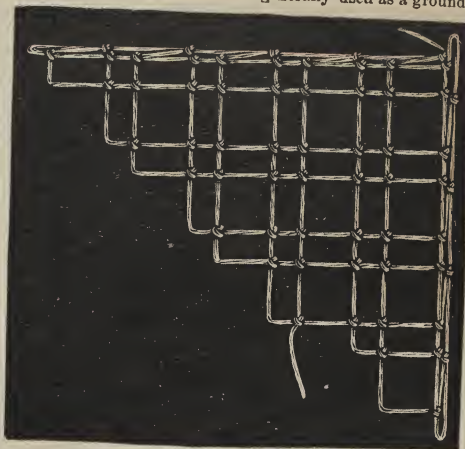


FIG. 73. NETTING COMPOSED OF PLAIN, DOUBLE AND OBLONG LOOPS.

### Circular Netting Composed of Long and Short Loops (Fig. 74).

—Make thirty or thirty-one loops over a large mesh with a coarse material, such as Florence Filoselle (Fig. H), then draw up the thread on which the loops are strung, as tightly as possible, so as to form quite a small ring for the centre, and fasten off.

For the next row, also made in coarse thread, fasten the thread onto a long loop and make 1 loop into each loop of the 1st row, over a small mesh. Use the same mesh for all the subsequent rows, which should be worked in a finer thread, say, Florence Knitting Silk, No. 300 (Fig. G).

If you want to avoid fastening on the thread afresh for each row, make a loop over the thumb.

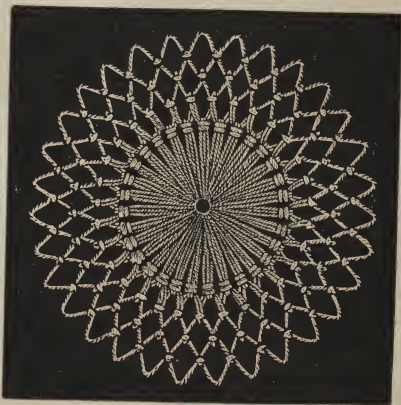


FIG. 74. CIRCULAR NETTING COMPOSED OF LONG AND SHORT LOOPS.

**Making Loops Over the Thumb.**—Put the thread, as for a plain loop, over the mesh and fingers, and put the needle through the loop, likewise as for a plain loop; but before tightening the knot, draw the mesh out of the loop just made, and make it exactly as long as the loop above.

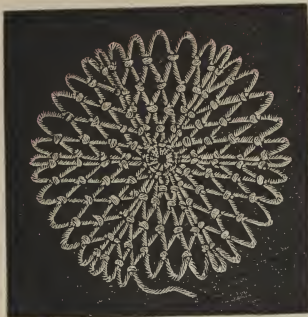


FIG. 75. CIRCULAR NETTING, FORMED BY INCREASES.

**Circular Netting, Formed by Increases** (Fig. 75).—Make 10 loops on the foundation loop, close the ring, then go on, making a row with 1 knot in the first loop and 2 in the second, until the net attains the right circumference; in the subsequent rows, increase by one loop; that is to say, make 2 knots in each of the previous increases.



FIG. 76. SQUARE OF NETTING. (BEGUN.)



FIG. 77. SQUARE OF NETTING. (COMPLETED.)

**Squares of Netting** (Figs. 76 and 77).—To make squares of netting with straight loops, begin by making 2 loops or 3 knots. Make 2 knots in each of the following rows, so that each row is increased by 1 loop. Continue to increase until you have one loop more than the square should number. Follow this row with the extra stitch, make a row without either increase or intake, and begin the intakes in the next row, joining the two last loops of each row together by a knot. Finish the two last loops over the thumb.

## FLORENCE KNITTING SILK

Is the best material for silk netting.

Squares of N  
Middle (FI  
beginning a sq  
manner just de  
from the middle.  
Cast on the req  
make an intake in  
the up the last lo  
st, your first kn  
the last loop but  
Fig. 75). To com  
thread on again  
the last row, th  
and repeat the sam  
beginning (see Fig

Strips of St  
washed in two wa  
sidered afterwa  
the necessary  
to decrease  
dropping a lo  
by joining two lo  
with a knot (Fig  
increase on the  
making 2 knots o  
Great care mus  
change the or  
sides and incre  
mistakes of the  
break the line o  
here happened to  
use the superflu

read, as for a plain  
and fingers, and p  
the loop, likewise  
before tightening the  
at of the loop just  
ctly as long as the

Netting, Forme  
(Fig. 75).—Make 10  
on loop, close the  
ing a row with 12  
2 in the second, an  
ht circumference,  
increase by one  
ke 2 knots in each  
s.



SQUARE OF NETTING COMPLETED.)

squares of netting  
knots in each of  
Continue to increase  
Follow this row  
and begin the line  
er by a knot. Fig.

silk netting

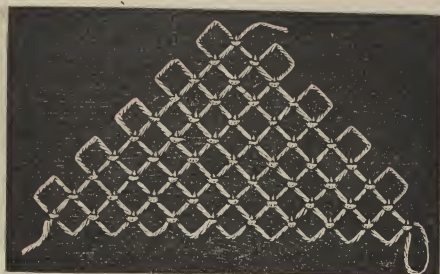


FIG. 78. SQUARE OF NETTING BEGUN FROM THE MIDDLE.  
(BEGUN.)

**Squares of Netting Begun from the Middle** (Figs. 78 and 79).—Instead of beginning a square from the corner, in the manner just described, it may be begun from the middle.

Cast on the required number of loops, make an intake in each row, by omitting to take up the last loop of a row. In coming back, your first knot will thus be made over the last loop but one of the previous row (Fig. 78). To complete the square, fasten the thread on again to the end of the thread of the last row, then make one similar to it, and repeat the same rows you made at the beginning (see Fig. 79).

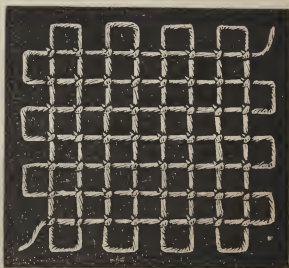


FIG. 79. SQUARE OF NETTING BEGUN FROM THE MIDDLE. (COMPLETED.)

**Strips of Straight Netting** (Figs. 80 and 81).—These can be begun and finished in two ways. The simplest way, more especially when they are to be embroidered afterwards, is to cast on the necessary number of loops, to decrease on one side by dropping a loop (Fig. 80), or by joining two loops together with a knot (Fig. 81), and to increase on the other side by making 2 knots over 1 loop.

Great care must be taken not to change the order of the intakes and increases, as any mistakes of the kind would

break the line of squares, and interfere with the subsequent embroidery, unless there happened to be more loops in the strip than stitches in the pattern, in which case the superfluous loops might be cut away when the embroidery is finished.



FIG. 80. STRIP OF STRAIGHT NETTING EDGED WITH EMPTY LOOPS.



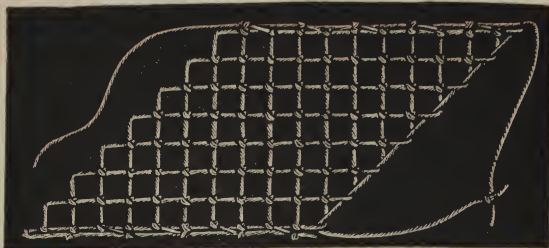


FIG. 81. STRIP OF STRAIGHT NETTING.

**Straight Netting with a Scalloped Edge** (Fig. 82).—The second way of making strips of straight netting is to begin by a square. After making 2 loops on the foundation loop, make rows with increases, until you have the required number of loops. Then make an increase in every row to the left, and leave the last loop empty in every row to the right. Continuing the increases on the left, you net 4 rows, without increasing or decreasing on the right, while in the next 4 you again leave the outside loop empty.

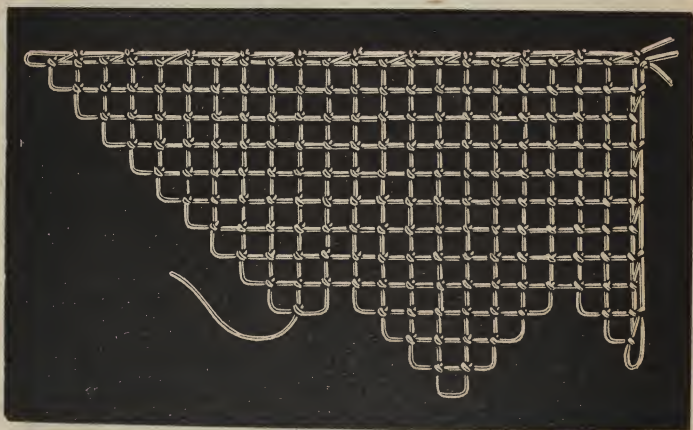


FIG. 82. STRAIGHT NETTING WITH SCALLOPED EDGE.

**Square Frame of Netting** (Fig. 83).—Handkerchief, counterpane and chair-back borders can be netted in one piece, leaving an empty square in the centre. After casting on the loops as for an ordinary square of netting (letter *A*), increase them to double the number required for the border. Thus, for example, if the border is to consist of 3 squares, you make 6 loops, then leave 3 loops empty on

left and co  
back to the right and  
the left, up to  
from C to C  
begin to dec  
and increase  
to the dotted l  
Leaving the  
the net, you now  
thread at C, w  
ny loops are, an  
your increa  
side and your  
left, till you c  
er, from when  
on the rig  
on the left,  
Stop on the l  
work from le  
ing over the  
E. The fo  
er B) is work  
y, until there an



the left and continue to work to the right and decrease to the left, up to the dotted line from *C* to *C*. After this you begin to decrease on the right and increase on the left, up to the dotted line from *E* to *E*. Leaving the right side of the net, you now fasten on the thread at *C*, where the 3 empty loops are, and here you make your increases on the right side and your intakes on the left, till you come to the corner, from whence you decrease on the right and increase on the left, up to letter *G*. Stop on the left side and then work from left to right, passing over the row that is marked *E*. The fourth corner

(letter *B*) is worked like any other piece of straight netting, with an intake in each row, until there are only two loops left.

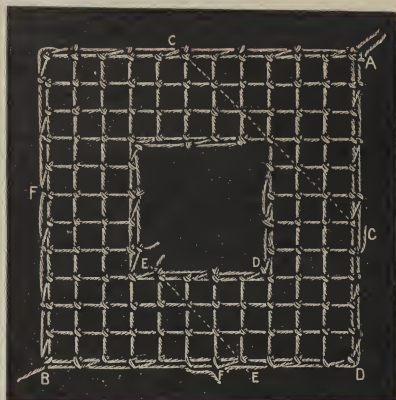


FIG. 83. SQUARE FRAME.

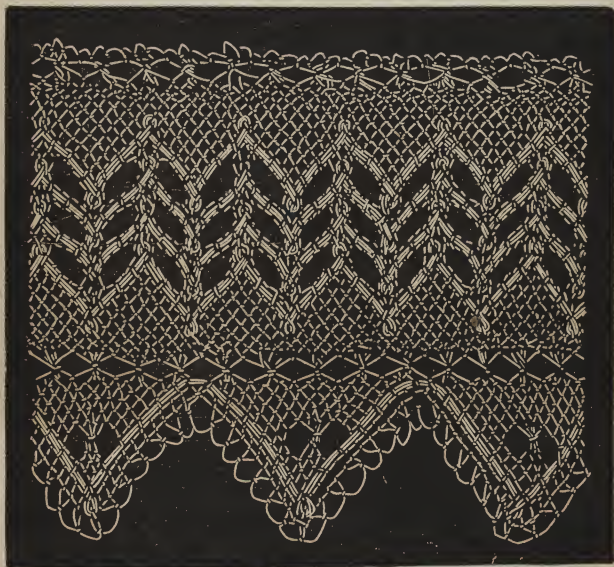


FIG. 84. DIAGONAL NETTING WITH CROSSED LOOPS.





(Figs. 84 and 85).—  
trip of plain netting,  
your purpose, take  
to the cushion again.



FIG. 84.

passed thrice over  
each other; the  
loop, counting from  
the three, so that

the previous row,  
it in through the  
bed, on the bottom

When this is done you begin the scallops, composed of 12 knots or 11 loops, or 14 loops and 15 knots; net 5 rows, leaving the outside loops empty (Fig. 85); stop on the left and proceed with 6 knots or 5 plain loops, 2 or 3 long loops with 3 overs, 3 plain loops; turn the work; 3 plain loops, 3 knots; turn the work; 2 loops with 3 overs, 3 knots; turn the work; 2 plain loops, 2 knots; turn the work; cross 2 or 3 loops, according to the number you crossed in the middle, then carry the working thread to the middle of the long loops, and connect them by two knots; pass the needle under the knot of the last long loop, then, on the right side, net 3 plain loops; turn the work; 3 plain loops, 3 knots; turn the work; 2 plain loops, 2 knots; turn the work, and continue the rows of plain netting until you have only 2 loops left.

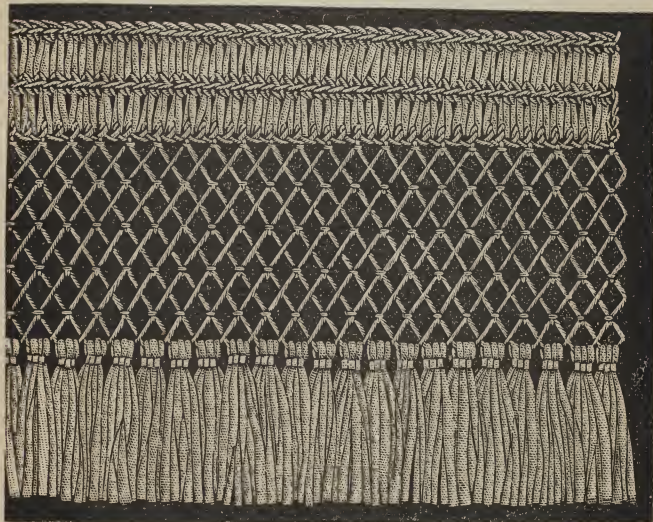


FIG. 86. NETTED FRINGE.

To reach the next scallop, pass the netting needle through each hole of the net and round each thread.

Finish off the scallops with a row of plain netting made with a coarser thread than the foundation.

These netted edgings may be made of linen with patterns afterwards embroidered upon them in Corticelli Wash Silk, which shows well upon it. The thread for this purpose may be used double, and the pattern worked in darning stitches made over 8 squares of the netting; the 8th knot is then encircled by a loop, and the thread carried down over 8 squares, and a loop again made around the 8th knot. After making 4 rows of stitches on the netting, cut 3 bars between the rows of white stitches.

The row of open-work produced in this way has a very good effect, and greatly improves the look of the lace.

**Netted Fringe** (Fig. 86).—Plain netting, pretty as it is, looks rather simple unless ornamented with embroidery of some kind. The double netting, illustrated

in Fig. 86, will prove a welcome novelty. The footing is worked in crochet with Corticelli Rope Silk (Fig. F), secured on both sides by chain stitches.

Into every fourth of these chain stitches, net 1 loop, missing the 3 between. At the end of the row, turn the work and make the knot in the middle of the 3 chain stitches, so that the 2 loops of netting cross each other.

In the 2d, or rather the 3d row, the knots are again made first into the front loops, into those of the 1st row; that is, in the 4th row, into those of the 2d row.

When the strip is sufficiently wide, finish it off with tassels.

Instead of tying up the lengths of Rope Silk with a thread twisted round them and fastened off with a stitch, make 2 looped knots round them with an end of the silk, where the neck of the tassel should come.



FIG. 87. WIRE FRAME FOR EMBROIDERED NETTING.

**Embroidered Netting.**—Embroidered netting, also known as Filet Guipure, Cluny Guipure, and Richelieu Guipure, is a netted ground, with patterns of one kind or another worked upon it in a variety of stitches.

**Implements Required for Embroidered Netting.**—Besides scissors, needles and thread, a light steel frame is all that is required, and this renders embroidered netting very popular.

The needles should be long and blunt; those called saddlers' needles are the best.

**Wire Frame for Embroidered Netting** (Fig. 87).—The frame on which the net is stretched should be made of a strong iron wire that will not bend in the using. In shape, it may be square or oblong, according to whether squares or edgings are to be made upon it, but the sides must be straight, so that the net can be evenly stretched.

This wire frame must be covered, first with wadding or tow, as shown in Fig. 87, and then with tape, which must be wound tightly round it, and more particularly at

the corners,  
sely, so th  
may be quite  
not twist  
when the ne  
own in. The  
the tape wh  
secured by  
three stitche

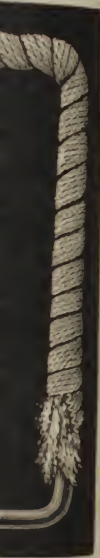
**Mounting**  
**Netting on**  
**Frame** (Fig.  
—When the  
is exactly the  
of the inside  
frame, it need  
secured to th  
overcasting sti  
very close  
the corners.

**Mounting**  
**Netting on**  
**Frame with**  
**Auxiliary**  
(Fig. 89).—W  
filled up with  
very evenly  
tape, sewn on  
the netting.

The tape m  
very tightly  
the sewing,  
even forms li  
all round;  
help you to st  
netting in mo  
without inju  
and is especial  
ery when the  
is not quite  
made. Fig. 8  
how the tape  
on, the fold th  
be made at the  
and the way  
netting into th  
Long strips  
pieces of wor  
mounted on w  
but we canno  
mend shorte  
preparatory  
when they a



s worked in croche  
in stitches.  
wing the 3 between  
the middle of the  
first into the front  
of the 2d row.  
els.  
twisted round then  
with an end of the



ETTING.

own as Fillet Guip  
with patterns of

g. — Besides acce  
and this rende

needles are the be  
(7). — The frame  
that will not be  
whether square  
so that the net can

as shown in Fig.  
more particularly

the corners, very closely, so that it may be quite firm and not twist about when the netting is sewn in. The ends of the tape should be secured by two or three stitches.

#### Mounting the Netting on the Frame (Fig. 88).

— When the netting is exactly the size of the inside of the frame, it need only be secured to it with overcasting stitches, set very closely at the corners.

#### Mounting the Netting on the Frame with an Auxiliary Tape (Fig. 89).

— When the netting is smaller, the space between it and the frame must be filled up with strong, very evenly woven tape, sewn on all round the netting.

The tape must be very tightly held in the sewing, so that it even forms little gathers all round; this will help you to stretch the netting in mounting it without injuring it, and is especially necessary when the netting is not quite evenly made. Fig. 89 shows how the tape is sewn on, the fold that has to be made at the corners, and the way to fix the netting into the frame.

Long strips or large pieces of work can be mounted on wax-cloth; but we cannot recommend shortening the preparatory work in this manner, as the squares of netting are never so regular as

when they are made in a frame.

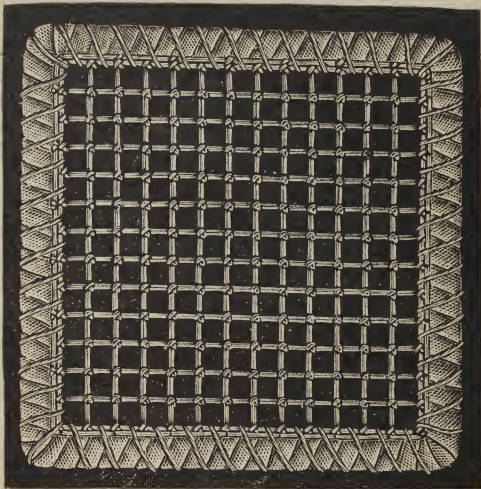


FIG. 88. MOUNTING THE NETTING ON THE FRAME.

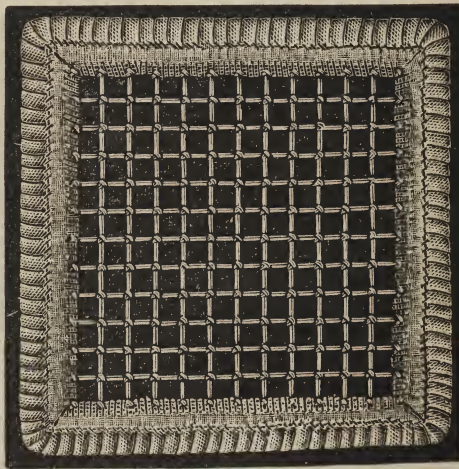


FIG. 89. MOUNTING THE NETTING ON THE FRAME WITH AN AUXILIARY TAPE.



**Materials for Embroidered Netting.**—Corticelli Wash Embroidery Silk, size E E (Fig. B), Corticelli Rope Silk, size G (Fig. F), and Florence Filoselle (Fig. H.), are suitable for this work.

**The Stitches Used for Embroidered Netting.**—These are very numerous, and admit of many different combinations.

**Ordinary Darning Stitch** (Fig. 90).—The simplest stitch of all for covering a netted ground is the ordinary darning stitch; drawing the thread, that is to say, in and out of the number of squares prescribed by the pattern, and backwards and forwards as many times as is necessary to fill them up.

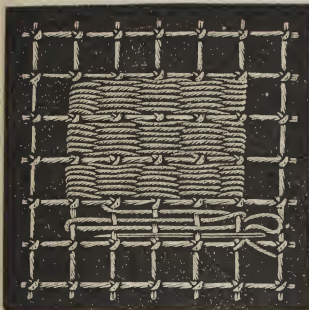


FIG. 90. ORDINARY DARNING STITCH.

The number of stitches depends, to a certain extent, on the material employed; with Corticelli Wash Silk, size E E (Fig. B), for example, you will have to take more stitches than with one of the coarser numbers, like Corticelli Rope Silk (Fig. F) or Florence Filoselle (Fig. H).

This is the stitch generally used for reproducing a cross-stitch pattern on a netted ground, and is especially recommended for covering large surfaces, curtains, counterpanes and so forth, as it is quickly done and shows up the pattern well.

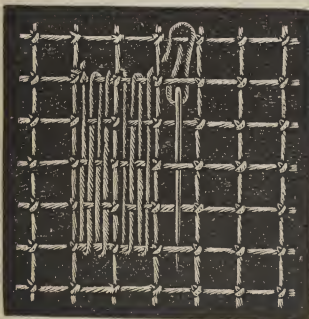


FIG. 91. LINEN STITCH. (FIRST STITCHES.)

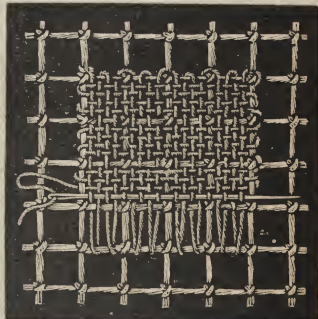


FIG. 92. LINEN STITCH. (SECOND STITCHES.)

**Linen Stitch** (Figs. 91 and 92).—This is the stitch most often met with in the old embroideries, it being the one the solid parts of the leaves and flowers and the borders are generally worked in.

Fasten the thread to a knot of the netting and carry it twice to and fro, over and under the threads of the netting, so that at the end of the row every second thread passes under and over the thread of the netting as it is carried upwards again.

This constitutes the first layer of threads; the second completes the linen stitch and

FIG. 94. LOOP STITCH. SECOND

Loop Stitch, chiefly used for the middle of the leaves to right, over

ortelli Wash Emb  
(F.), and Florence

etting. — These

plest stitch of all for  
ground is the ordin  
rawing the thread, its  
nt of the number of  
the pattern, and has  
as many times as is ne

er of stitches depend  
on the material emp  
illi Wash Silk, as  
example, you will  
stitches than with  
umbers, like Corti  
or Florence Flo

e stitch generally  
a cross-stitch pattern  
d, and is especially  
covering large surfa  
and shows up the patte



LINEN STITCH. (SEVERAL STITCHES.)

ch most often met with  
the leaves and flow

it twice to and from  
the row every second  
carried upwards again  
completes the line

is made in the same way, only across the first alternately taking up and missing a thread, as is done in darning. The thread may also be carried both ways over the threads of the squares. In this case you must draw an uneven number of threads through the squares, otherwise the crossing of the threads will be irregular in the last square.

**Linen Stitch. Formation of the Corners (Fig. 93).**—When linen stitch is used for the border of a pattern, and a corner has to be formed, you begin by carrying the threads over a given number of squares. This first layer, especially in the case of long strips, must be kept very slack; and to ensure the threads being all of the same length, lay a fine mesh or a thick knitting needle at one end and stretch the threads over it. After carrying the second layer across a few squares, take away the mesh or needle. The threads of the first layer become gradually shorter, from the passage of the cross threads in and out between them, and end by being just long enough to prevent the last embroidered squares from being too tightly stretched.

On reaching the corner, you cross the threads of the next row, as shown in Fig. 93. The first threads of the second side form the foundation of the corner square; from the second corner square you pass to the third; from the third to the fourth, carrying your thread alternately over and under the threads that were stretched for the first corner.

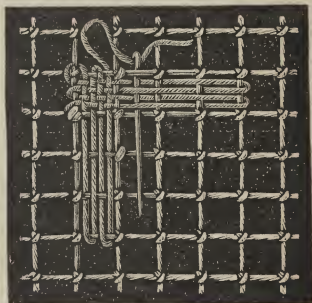


FIG. 93. LINEN STITCH. (FORMATION OF THE CORNERS.)

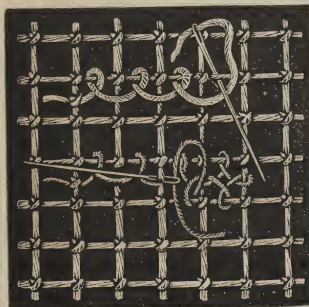


FIG. 94. LOOP STITCH. (FIRST AND SECOND COURSES OF THE THREAD.)

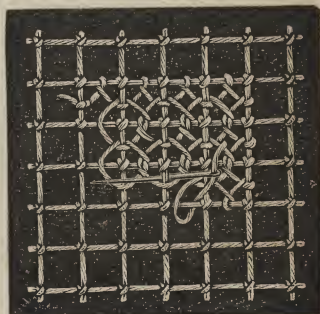


FIG. 95. LOOP STITCH. (SEVERAL ROWS COMPLETED.)

**Loop Stitch (Point d'esprit) (Figs. 94 and 95).**—This is a light open stitch, chiefly used for making a less transparent foundation than plain netting. Fasten the thread to the middle of one bar of the netting, then make a loose loop to the middle of the top bar of the same square (Fig. 94), by carrying the thread, from left to right, over one vertical and one horizontal bar of the net, and inserting the

needle downwards from above under the bar and in front of the working thread. For the second row back (also represented in Fig. 94) you draw the needle through, underneath the bar above the loop stitch, and make the loop upwards from below; in doing this the working thread must lie to the left, in front of the needle. Fig. 95 shows how to join the rows and pass the needle through the stitches of the preceding row.

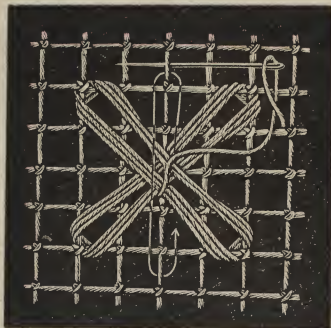


FIG. 96. STAR FORMED OF LOOSE THREADS.  
(LAYING THE UNDER THREADS.)

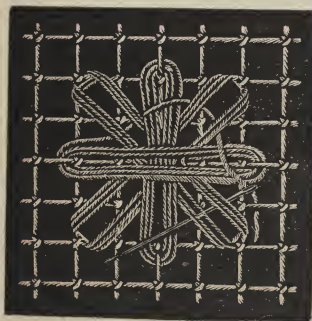


FIG. 97. STAR FORMED OF LOOSE  
THREADS. (LAYING THE UPPER  
THREADS.)

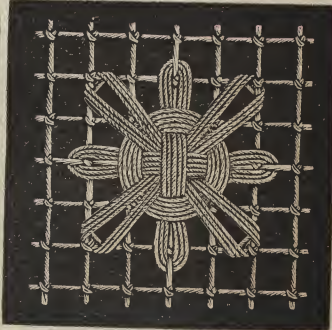


FIG. 98. STAR FORMED OF LOOSE  
THREADS. (FINISHED.)

**A Star composed of Loose Threads** (Figs. 96, 97 and 98).—This star covers 16 squares of netting. Fasten the thread to the middle knot of the 16 squares, then carry it diagonally over 4 squares, 3 times, from left to right, under a knot of the foundation, and 3 times from right to left. In this way the bottom rays of the star are formed. For the stitches that complete the figure, you start from the middle, and following the direction of the little arrow in the illustration, you cover the netting with 3 horizontal and 3 vertical threads, carried over 4 squares. When you have

and the vertical  
diagonal and ov  
This completes  
make the stitches



FIG. 99. LEAVES  
ING STITCHES

Darning Stitches  
leaves are ge  
own in Fig. 99.  
le, invariably  
ends of the fou  
the point of y  
work so as to  
for a leaf with  
the needle thr  
veins, you m  
leaf in Fig. 9  
working leav  
the top and bot



FIG. 100. POINTED  
ING STITCHES



the working of  
by the needle then  
upwards from the  
of the needle.  
the stitches of the

laid the vertical threads, slip the needle 4 or 5 times round in a circle, under the diagonal and over the straight threads, but always over the bars of the netting. This completes the star, as it is represented in Fig. 98. Care must be taken to make the stitches lie quite flat side by side, and not one on the top of the other.



FIG. 99. LEAVES WORKED IN DARNING STITCH. (BEGUN.)

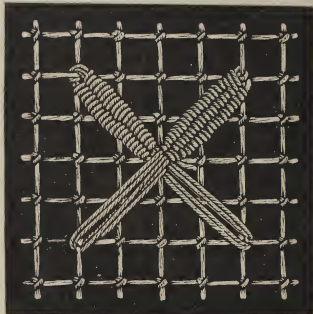


FIG. 100. LEAVES WORKED IN DARNING STITCH. (COMPLETED.)

**Darning Stitch (Point de Reprise)** (Figs. 99 and 100).—Little flowers and leaves are generally executed in this stitch; the first course of the thread is shown in Fig. 99. Leaves can be made with one, two or three veins. Carry the needle, invariably from the middle, first to the right and then to the left, under the threads of the foundation, and push the stitches close together, as they are made, with the point of your needle. This you will be able to do most easily by holding the work so as to make the stitches towards you.

For a leaf with only one division or vein, like the left leaf in Fig. 99, merely run the needle through the middle of the threads; whereas, for a leaf with two or three veins, you must run it over and under either one or two threads. (See the right leaf in Fig. 99.)

In working leaves of this kind in darning stitch, you must draw your stitches at the top and bottom of the leaf rather tighter than in the middle, so as to give

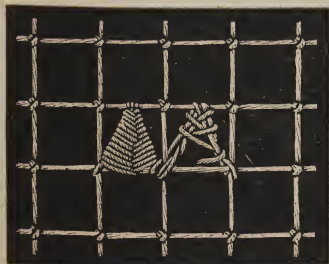


FIG. 101. POINTED SCALLOPS IN DARNING STITCH.

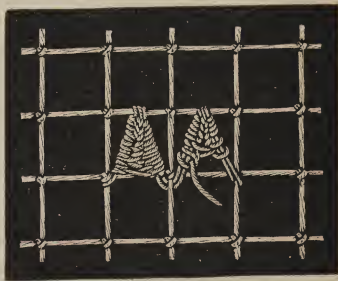


FIG. 102. POINTED SCALLOPS IN BUTTON-HOLE STITCH.

ED OF LOOSE  
NISHED.)

and 98).—This  
of the 16 squares  
under a knot  
bottom rays of the  
from the middle  
you cover the net  
When you have

them the proper shape. If you wish to make them very slender at the bottom, you can finish them off with a few overcasting stitches.

Fig. 100 represents two leaves completed, one with one vein and the other with two.

**Pointed Scallops in Darning Stitch** (Fig. 101).—The simplest way to work these scallops is to carry a thread, as shown in the illustration, to and fro over the squares, from the knot in one corner to the middle of the bar above, and downwards to the opposite knot, round which the thread is carried and passed upwards again to the middle. As the scallop must always be begun from the top, you will have 2 foundation threads on one side and 3 on the other. Here, likewise, you must push the threads as closely together as possible with the needle.

**Pointed Scallops in Button-hole Stitch** (Fig. 102).—Another quite as pretty and easy way of working pointed scallops on a netted foundation is by making 2 button-hole stitches before crossing to the opposite side. As shown in the



FIG. 103. VEINED POINTED SCALLOPS.

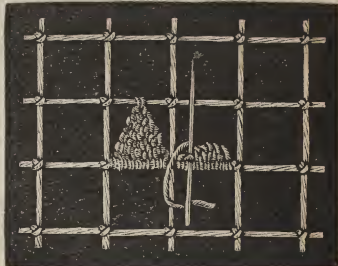


FIG. 104. POINTED SCALLOPS IN VENETIAN STITCH.

foregoing illustration, you begin by stretching single or double foundation threads across; then beginning at the point, you make, alternately right and left, 2 button-hole stitches over the foundation threads, so that the working thread is only carried across to the opposite side after every second stitch.

**Veined Pointed Scallops** (Fig. 103).—A third way of making pointed scallops is by first stretching a thread to and fro across the middle of the square, after which you slip the needle from left to right under the middle thread, and underneath the left bar from above. Then you carry the needle, from right to left, over the foundation thread and under the right bar, and so on. The one thread must be drawn tightly round the other, in order that the stitches may form close and evenly shaped veins, like small cords, on the wrong side of the scallop. There must be enough stitches to completely cover the foundation thread that crosses the middle of the square.

**Pointed Scallops in Venetian Stitch** (Fig. 104).—The prettiest scallops of all are those worked in Venetian stitch.

You begin by making from 8 to 10 button-hole stitches over one bar of the netting; then you work on with the same stitch backwards and forwards, making one stitch less in each row, until you come to the one which forms the point of the scallop and is fastened to the bar above; you carry the working thread back on the wrong side

lower bar, and  
ing. Scallop work  
scribed farther on,



FIG. 105. LAYING T  
WHEEL, AND  
THE W

Wheels Embroidered  
with, or spiders, a  
middle knot of  
Fig. 105, right det  
orn to the middle  
only twisted cord.  
by the working  
der the bars of th

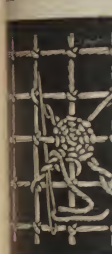


FIG. 107. RUI

Fig. 106 shows, o  
it can be ma  
as in a darn.  
el starts from  
ed; then the ne  
ad, and through  
ribbed Whee  
threads. To  
stitch, on the  
one bar, so th  
in this case you  
ely, not half, as  
the same stitche  
lary, and so as

to the lower bar, and then under the button-hole stitches to the next square of the netting. Scallops worked in this manner can be overcast round the edges in the way described farther on, in Fig. 113.

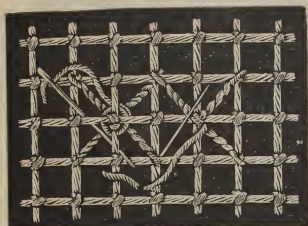


FIG. 105. LAYING THE THREADS FOR A WHEEL, AND BEGINNING OF THE WHEEL.

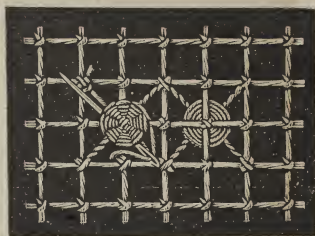


FIG. 106. WHEELS WORKED IN TWO WAYS.

**Wheels Embroidered on Netting** (Figs. 105 and 106).—To make wheels, or spiders, as they are also called, you have first to fasten the thread to the middle knot of four squares; thence you carry it diagonally right and left (Fig. 105, right detail) across the empty squares of netting and the knot, and return to the middle, overcasting your first thread by the way so as to form a closely twisted cord. This is called *cording a thread*. Having reached the centre, carry the working thread round and round, under and over the corded threads and under the bars of the netting, till the wheel covers half the bars.

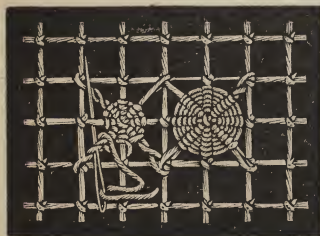


FIG. 107. RIBBED WHEELS.

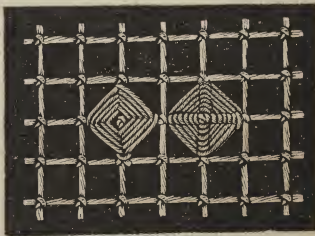


FIG. 108. RIBBED SQUARES OR LOZENGES.

Fig. 106 shows, on the right, a finished wheel, and, on the left, another way in which it can be made, and indicates the course of the thread over and under the lines, as in a darn. These details show also how, when the foundation thread of the wheel starts from a corner, it is left single in the first square until the wheel is finished; then the needle is slipped back along the little spoke, opposite to the single thread, and through the wheel, and the single thread is corded like the others.

**Ribbed Wheels** (Fig. 107).—Make the foundation of the wheels as before, over 8 threads. To form the ribs at the back of the wheels (see Fig. 107), make a back stitch, on the right side, over a bar of the netting, and carry on the needle under one bar, so that the thread that lies outside always crosses 2 bars of the netting.

In this case you must make circles of thread enough to cover the bars completely, not half, as before.

The same stitches, as Fig. 107 shows, can be made on either side of the embroidery, and so as to form either a square or a lozenge (see Fig. 108).



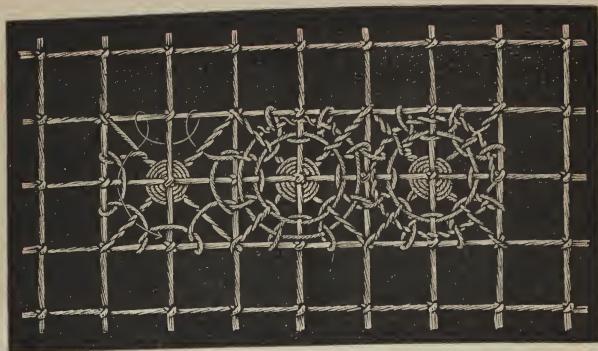


FIG. 109. WHEELS SET WITH BUTTON-HOLING.

**Wheels set with Button-holing** (Fig. 109).—A very pretty lace-like effect is produced by encircling the wheels in large squares of netting with a double setting of stitches. The left detail of Fig. 109 shows how the thread, having been passed under the wheel and twisted once round the single thread, is carried all round the square, and forms 8 loops.

The arrow shows the way in which the loops are taken up, and the first ring of stitches round the wheel is finished.

The second detail of the same figure explains the course the thread, that forms the second ring, has to take through the loops and between the bars; while the white line shows the passage of the thread over the second ring. The third detail represents a wheel, completed.

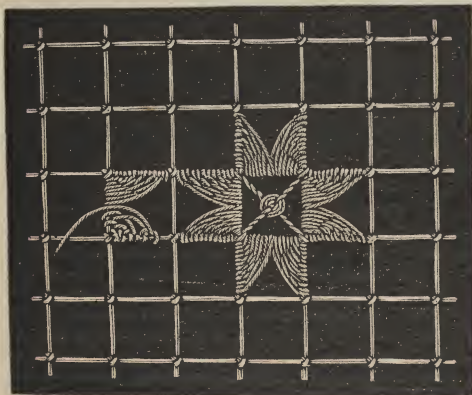


FIG. 110. STAR WITH ONE-SIDED BUTTON-HOLE STITCHES.

the middle of the four thus filled is ornamented with a small wheel.

**Star with One-sided Button-hole Stitches** (Fig. 110).—The pattern represented in Fig. 110 is the quickest to work that we know of. Two button-hole stitches made upon the outside bar of a square, and a simple crossing of the thread at the bottom, produce elongated triangles, which should always be begun from the knot. Two triangles stand exactly opposite to each other in one square, and the square that comes in

Bounded Co  
Setting (Fig. 1  
stitches,  
thread carried  
across one square  
opposite corners  
to other square  
the figure illustr  
11. The accompa  
shows the mode o  
The number of  
ends on the r  
we, there shoul  
can lie quite  
able, on the diagon

Linen Sti  
with Darnin  
(Fig. 112).—The  
patterns it woul  
possible to work  
ness you could  
times by darn  
shown in the  
here.

When employ  
y to Linen  
ould be fewer  
; you may als  
corrupting the  
all of the fig

Linen Stitc  
ord Stitc  
any figures ar  
ed or edged  
ad; both wa  
ed in the illu  
the latter case y  
thread as  
th, or if you  
ing to be very p  
other one.



LING.

A very pretty lace of netting with a decorative thread, having a head, is carried across the top, and the first row of thread, that forms the bars; while the second. The third detail is

**Star with Crossed Butte hole Stitch** (Fig. 110).—The pattern represented in Fig. 110 is the easiest to work that we know of. Two ton-hole stitches are upon the outside of a square, and a single crossing of thread at the bottom produce elongated angles, which are always begun by the knot. Two angles stand opposite to each other in one square, and a square that comes small wheel.

**Rounded Corners on Netting** (Fig. 111).—Darning stitches, made over a thread carried diagonally across one square and the adjacent corners of that and two other squares, produce the figure illustrated in Fig. 111. The accompanying detail shows the mode of working.

The number of stitches depends on the material you use; there should be no more than can lie quite flat, side by side, on the diagonal thread.

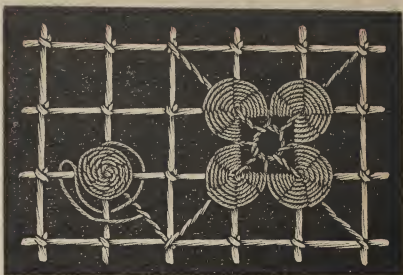


FIG. 111. ROUNDED CORNERS ON NETTING.

**Linen Stitch, set with Darning Stitch** (Fig. 112).—There are some patterns it would hardly be possible to work on netting, unless you could soften the outlines by darning stitches, as shown in the foregoing figure.

When employed as a setting to linen stitch, there should be fewer than in Fig. 111; you may also, instead of interrupting them at every corner, carry them all round a square (see the right detail of the figure).

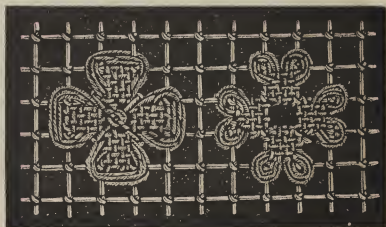


FIG. 112. LINEN STITCH, SET WITH DARNING STITCH.

**Linen Stitch, set with Cord Stitch** (Fig. 113).—Many figures are also either corded or edged with twisted thread; both ways are represented in the illustration. In the latter case you can use the same thread as for the linen stitch, or if you wish the setting to be very pronounced, a thicker one.

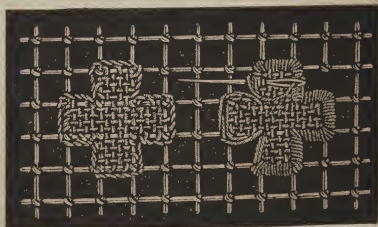


FIG. 113. LINEN STITCH, SET WITH CORD STITCH.

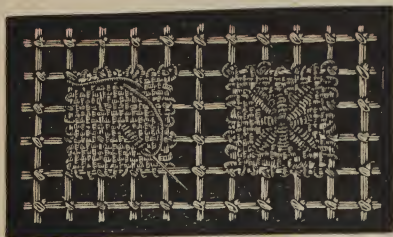


FIG. 114. FLOWER IN DOT STITCH, ON A FOUNDATION OF LINEN STITCH.

Flower in Dot Stitch, on a Foundation of Linen Stitch (Fig. 114).—With the help of this stitch, which is described in the chapter on embroidery, and represented in Fig. 20, a great variety of little supplementary ornaments can be made, on every description of netted ground.

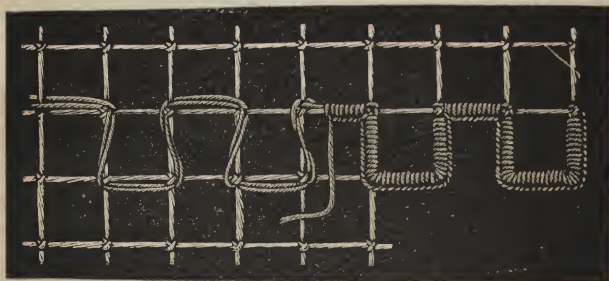


FIG. 115. BORDERING IN BUTTON-HOLE STITCH.

Bordering in Button-hole Stitch (Fig. 115).—Scalloped edges in netting should be button-holed; 2 or 3 padding threads should be run in first, following the bars of the netting, over which the button-holing is done; the bars of the netting must not be cut away until the edge is finished.

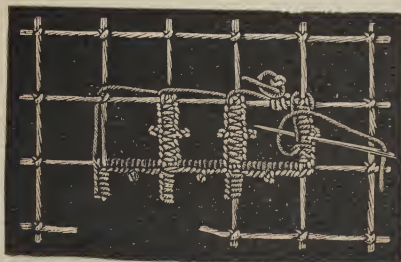


FIG. 116. CUT WORK IN EMBROIDERED NETTING.

Cut Work in Embroidered Netting (Fig. 116).—Cut work here means half covering the bars of the netting with button-hole stitches, and half cutting them away with scissors. You slightly separate the stitches of the first row of button-holing, so as to be able to introduce the thread of the second row between them.



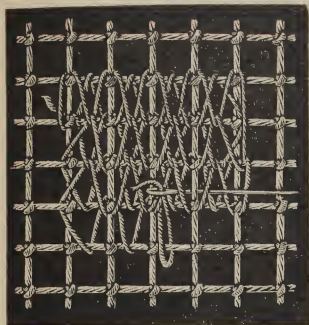


FIG. 117.  
STRAIGHT LOOP STITCH.



FIG. 118.  
WAVED STITCH.

**Straight Loop Stitch** (Fig. 117).—In the 1st row you carry the thread over 1 bar and slip it through behind a knot; in the 2d you do the same thing, only that above, your needle will pass under 3 threads, 2 of them the threads of the loop of the 1st row and the 3d a bar of the net. In every square 4 threads cross each other.

**Waved Stitch** (Fig. 118).—This stitch, which forms a close waved ground, is produced by passing the thread in each row of the netting over a square and behind a knot. When the pattern admits of it, as it mostly does, a considerably thicker thread is used for this stitch and for the stitches represented in Figs. 121, 122 and 123, than that in which the netting is made.

**Intersected Loop Stitch** (Fig. 119).—Begin by covering the whole surface to be embroidered with plain loop stitches, then stretch threads diagonally across the squares of the netting and the loop stitches; one set of threads running over the stitches and under the knots of the netting, the other under the first and second threads of the loop stitches and over the first crossed threads and the knots.

The laying and stretching of these threads must, it is hardly necessary to say, be systematically and regularly done.

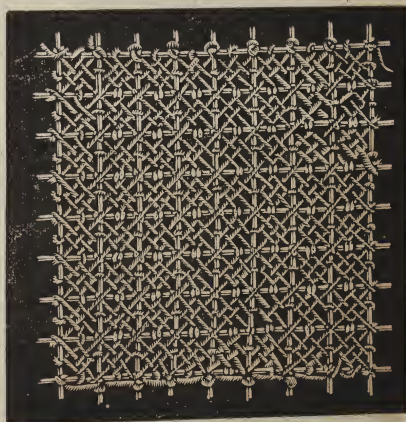


FIG. 119. INTERSECTED LOOP STITCH.

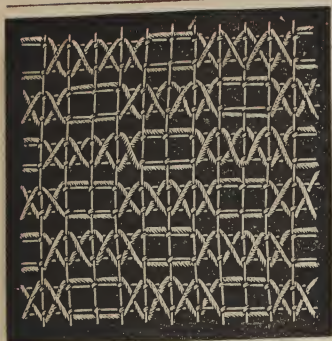


FIG. 120. GROUND WORKED IN HORIZONTAL LINES.

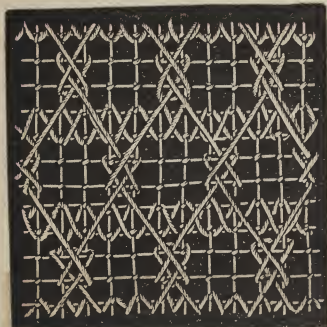


FIG. 121. GROUND WORKED IN STITCHES. PLACED ONE ABOVE THE OTHER.

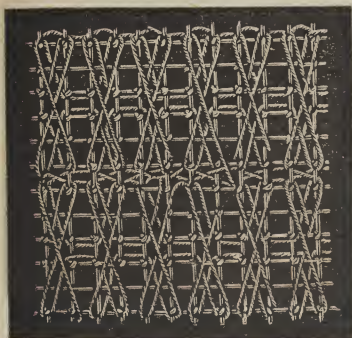


FIG. 122. LATTICED GROUND.

**Ground Worked in Horizontal Lines (Fig. 120).**— Make half cross-stitches over 4 squares of netting, by passing the thread alternately over and under 3 knots, and under 3 squares of the netting. In the 2d row, cross the threads over those of the 1st row, as is shown in our engraving.

**Ground Worked in Stitches placed One Above the Other (Fig. 121).**— Cover a whole row of squares with cross-stitches, and leave 3 rows of squares empty. When you have a sufficient number of rows of cross-stitches, take a long needle and pass it upwards from below, and from right to left, under the two bars of the third upper square; then pass downwards to the first square of the 3 bottom rows and under the bars from right to left, so as again to leave 3 squares between the fresh stitches. The next row of stitches is made in the same manner, so that the stitches are not only set contrary ways, but reciprocally cover each other.

**Latticed Ground (Fig. 122).**— Begin by running the thread to and fro, under two vertical bars and over three horizontal ones. When the ground is entirely covered, carry your thread from right to left, under the bars over which the first rows of thread are crossed; then take it over the long crosses, that correspond to 5 squares of netting, and pass it in the same line under the bars of the netting. In coming back, the long stitches cross each other, over the stitches of the first rows.

Ground V  
to right, u  
again, from  
netting, and  
you have only  
of knots.

Ground  
gives a series  
pieces of em  
with Cortice  
the forme  
the latter fo  
for one patt  
those in the

Ground  
Loop St  
begin with  
finish all t  
them over  
ing; then  
make loop  
rows,  
and 95.



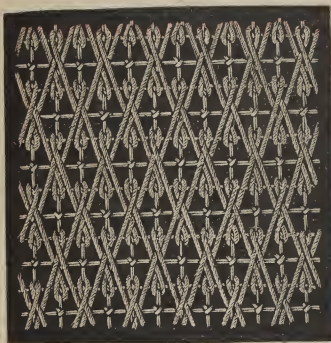


FIG. 123. GROUND WORKED IN  
RUSSIAN STITCH.



FIG. 124. GROUND WORKED IN  
TWO SIZES OF THREAD.

**Ground Worked in Russian Stitch (Fig. 123).**— Pass the thread from left to right, under a bar of the netting, carry it downwards over 4 squares, and pass it again, from left to right, under the bar, then upwards, again over 4 squares of netting, and so on. The stitches of the next rows are made in the same manner; you have only to see that the loops formed by the stitches all come on the same line of knots.

**Ground Worked in Two Sizes of Thread (Fig. 124).**— Herewith begins a series of stitches, copied from one of the oldest and most curious pieces of embroidered netting we have ever met with. They may be worked with Corticelli Rope Silk (Fig. F) and Corticelli Embroidery Silk (Figs. B and C), the former being used for the darning and the almond-shaped stitches between; the latter for the button-hole stitches. Whenever two sizes of thread are used for one pattern, all the stitches in the coarse thread should be put in first, and those in the fine, last.

**Ground with Wheels and Loop Stitch (Fig. 125).**— You begin with the coarse thread and finish all the wheels first, making them over each 4 threads of the netting; then with the fine thread you make loop stitches between them, in rows, as shown in Figs. 94 and 95.

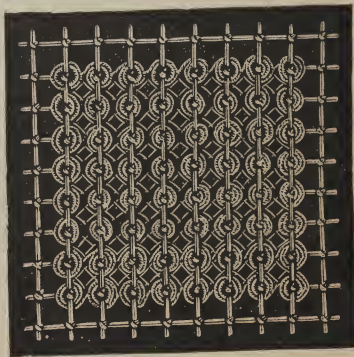


FIG. 125. GROUND WITH WHEELS  
AND LOOP STITCH.



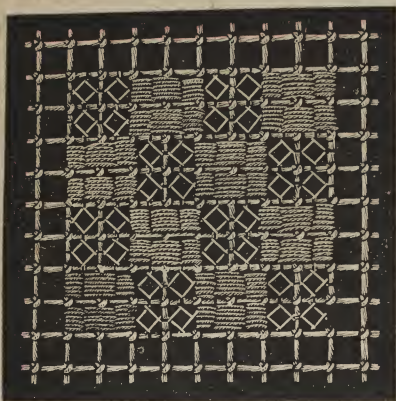


FIG. 126. GROUND WORKED IN DARNING AND LOOP STITCH.

**Ground Worked in Darning and Loop Stitch (Fig. 126).**—The darning stitches are made in the coarse thread, over 4 squares of the netting, in a horizontal direction, with loop stitches in the fine thread made between them, over the same number of squares.

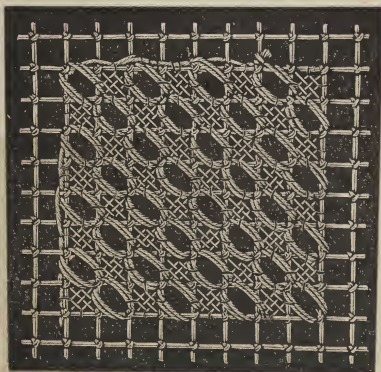


FIG. 127. GROUND WORKED IN TWO SIZES OF THREAD.

**Ground Worked in Two Sizes of Thread (Fig. 127).**

—Carry the coarse thread, from right to left, under the first knot of the netting, and then under the next, from left to right. This has to be done twice, to and fro, so that the squares of the netting are edged on both sides with a double layer of threads.

When the whole foundation has been thus covered, take the fine thread and make loop stitches in the squares between the other rows of stitches, passing the needle for that purpose over the double stitch. Lastly, intersect the loop stitches with straight threads, and pass the needle each time through the knot of the netting.

**Ground Worked with Cross-Stitches in One Size of Thread (Fig. 128).**—This pattern, very like the foregoing one, consists of three diagonal rows of stitches, worked to and fro, with cross-stitches made over them.

You may also begin with the cross-stitches in the fine thread, and work the triple stitches over them in the coarse.

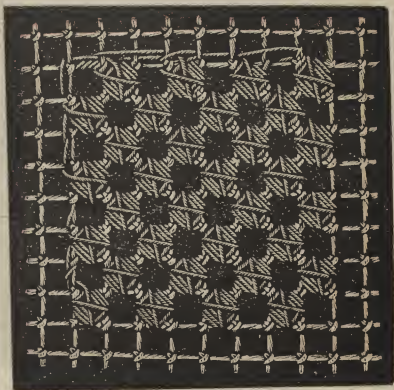


FIG. 128. GROUND WORKED WITH CROSS-STITCHES IN ONE SIZE OF THREAD.

**Ground Worked with Darning and Cord Stitches (Fig. 129).**—Patterns, executed chiefly in darning stitches, in a comparatively coarse thread, present a closer and heavier appearance than those we have been describing. Here, every other square of the netting is filled, as closely as possible, with stitches; the empty squares between are intersected diagonally with corded threads.

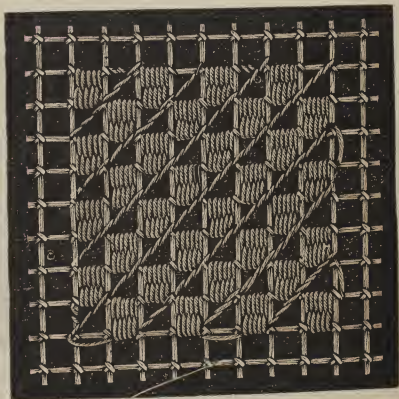


FIG. 129. GROUND WORKED WITH DARNING AND CORD STITCHES.

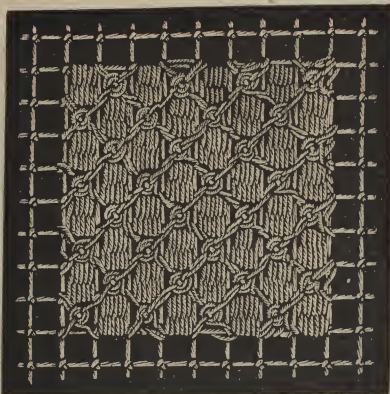


FIG. 130. GROUND WORKED WITH SQUARES AND WHEELS.

thread over the bars of the netting and under the threads that are stretched diagonally across.



FIG. 131. GROUND WORKED WITH SQUARES AND WHEELS.

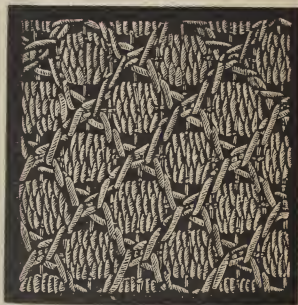


FIG. 133. GROUND WORKED IN CROSS AND DARNING STITCH.

**Ground Worked in Cross and Darning Stitch (Fig. 133).**—You begin, as before, by making the close darning stitches, and then proceed to the cross-stitches. To give them the right shape, finish all the rows of stitches one way first; in the subsequent rows that cross the first ones, you introduce the thread between the stitches that were first crossed.

**Ground Worked with Squares and Wheels (Figs. 130, 131 and 132).**—A ground very often met with in old embroidered netting, consists of diagonal lines of squares closely filled with darning stitches, alternating with diagonal lines of squares, each with a small wheel in the middle.

In Fig. 131, the darning stitches and the wheels, which are both worked with the same material, cover 4 squares of the netting.

Larger expanses of netting may also be entirely filled with wheels (Fig. 132). To make a really satisfactory grounding of this kind, you should be careful always to carry your

Ground of  
Figures  
The pattern, c  
from all the o  
simple geon  
then the three  
the netting, t  
ways diagonal  
other knots, an  
times, after w  
round the  
to fasten  
to the  
already encirc  
begin  
owing to your  
the thr  
whence th  
to begin, yo  
reads on tw  
and 6 on the tw  
the second  
were first  
ually covered  
Ground o  
vation, in the  
with two sizes  
possibly really  
different sizes.



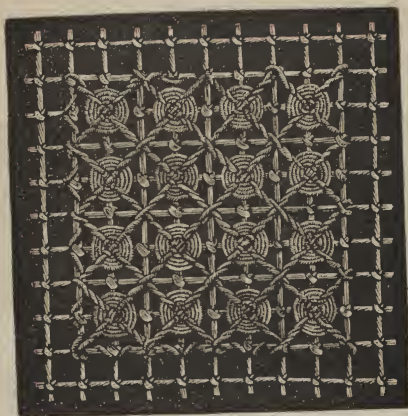


FIG. 132. GROUND WITH LARGE WHEELS.

**Ground of Geometrical Figures (Fig. 134).**— This pattern, quite different from all the others, consists of simple geometrical lines. Fasten the thread to a knot of the netting, then carry it, always diagonally, under three other knots, and repeat this 3 times, after which, carry it once round the bar of the netting to fasten it, and back again to the knot which it already encircles, and from thence begin a new square. Owing to your having always to bring the thread back to the knot whence the next square is to begin, you will have 4 threads on two of the sides and 6 on the two others.

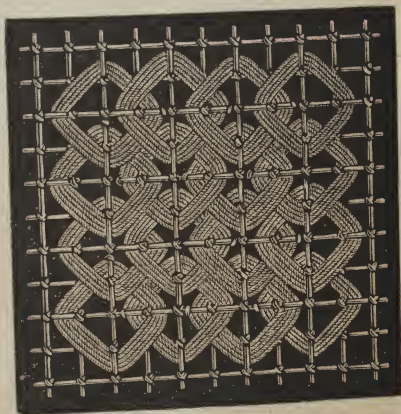


FIG. 134. GROUND OF GEOMETRICAL FIGURES.

In the second and subsequent rows the needle has to pass twice under the angles which were first formed, in order that, over the whole surface, all the corners may be equally covered and connected.

**Ground of Netting Embroidered (Fig. 135).**— We have already had occasion, in the foregoing explanations, to point out the advantage of embroidering with two sizes of thread, but it is only in a piece of work of a certain size that it is possible really to judge of the excellent effect produced by the use of two threads of different sizes.

The principal lines of the pattern, which are in darning stitch, are worked in a very coarse thread like Corticelli Rope Silk (Fig. F), while the loop stitches are in finer size, say, Corticelli Wash Embroidery Silk, size E E (Figs. B. and C).



FIG. 135. GROUND OF NETTING EMBROIDERED.

NOTE. Those who would like to try this embroidery on plain netting which is ready made, will perhaps find it on sale at the linen stores, either by the yard or in fixed shapes for various purposes. Pieces of linen lace net already embroidered in linen, may be tastefully embellished by the addition of pretty stitches of contrasting colors with Corticelli Wash Silk.

every house  
es, towels, m  
apt to be  
for the p  
personal war  
ence of all  
ts, collars an  
the marking  
color, by th  
on spools (see  
all being g  
work with a  
ould be found  
a few yard  
ay times over  
h are ready  
ugh a surface

The great pop  
excellence o  
lly with wh  
wn to wom  
the present ti  
There are in  
of Purse S  
ual beauty.  
elli Purse  
relationship. Th  
ing merchan  
caution. —  
the name C  
the way.



### Marking Clothing.

Every housekeeper should mark plainly all her sheets, pillow-cases, towels, napkins, table-cloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries.

Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up.

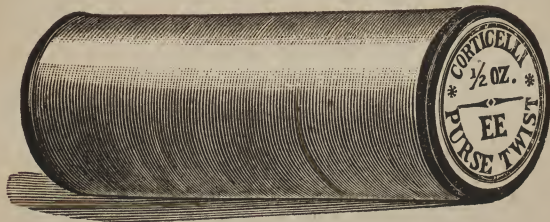
The marking can be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called floss, from spools (see Fig. E). Black is one of the *most* durable of the dyes, *all* being good. Some will find it more convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work.

### Corticelli Purse Twist.

The great popularity of this brand of Purse Twist is obtained by the excellence of its colors, the peculiarity of its twist, and the facility with which it may be wrought into those exquisite designs known to women of past generations almost as well as to those of the present time.

There are in existence to-day purses made nearly half a century ago of PURSE SILK, still preserving in a remarkable degree their original beauty. A silk purse well designed and executed from *Corticelli Purse Twist* makes an elegant and enduring token of friendship. This well-known brand may be obtained of any enterprising merchant.

**Caution.**—Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.





## Corticelli Wash Silk.

Under this head dealers have the choice of five distinct varieties of silk thread, differing from each other as to size and twist. They are intended for various kinds of fancy work on materials, heavy, medium and light, which require washing. The line of colors is very extensive, and they are warranted not to "run" or to injure in any way the most delicate fabric when washed in warm water and castile soap.

The five varieties are described and illustrated in the following pages:—

FLO

Co

W

CORTICELLI RO  
WASHING C  
PERMANENT

(Size C

old desi

roidery,

xecution

weighing

6 skeins.

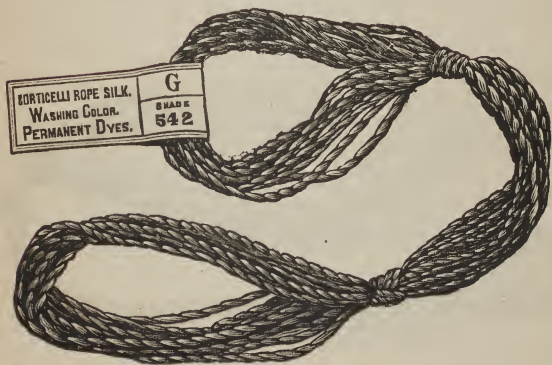
appears

ize and

See en

## Corticelli Rope Silk.

WASHING COLORS. PERMANENT DYES.



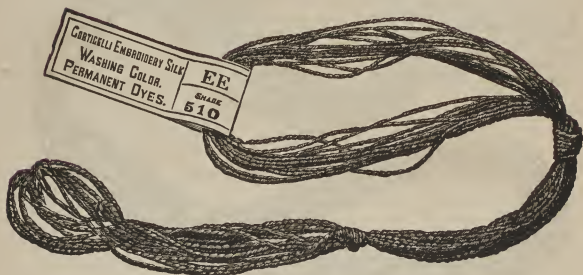
Engraving one-half actual size.

(Size G.) This is a *very* coarse silk for bold designs, either in outline or solid embroidery, on heavy material, and where rapid execution is desired. It is put up in bundles weighing one-half ounce each, and containing 16 skeins. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.

See engraving.

# Corticelli Embroidery Silk.

WASHING COLORS. PERMANENT DYES.



Engraving one-half actual size.

(Size EE.) This is a moderately coarse silk for outline work and solid embroidery. It is put up in bundles weighing one-half ounce each, and containing 16 skeins. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.

See engraving.



y Silk

# Corticelli Embroidery Silk.

YES.

WASHING COLORS. PERMANENT DYES.



tely coars  
embroidery  
g one-ha  
ins. Eac  
ppears th  
and col

(Size EE.) Three important advantages are secured by the use of this silk: — First, the spool prevents shopwear and soiling, and is more convenient; second, the brand has an established reputation of more than fifty years; third, the size is adapted to a great variety of art work. Buyers should observe the labels on both ends of the spool. Look for the brand Corticelli and the size EE on one end. On the other end the words—Wash Silk—Fast Color—should appear.

# Corticelli Wash Silk.

WASHING COLORS. PERMANENT DYES.



Engraving one-half actual size.

(Size No. 500.) This is a medium size of silk for ordinary outline work or etching. It is put up for the trade in bundles weighing one-half ounce each, and containing 25 skeins. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.

See engraving.

Cor

WASHING

This silk is

lustre,

It is

rk, as it

on high

heavier

put up f

ools, each

## Corticelli Floss.

WASHING COLORS. PERMANENT DYES.



SOLD ONLY ON SPOOLS.

This silk is of a fine size, slack-twist and high lustre, and is sometimes called Filofloss. It is adapted to a wide range of art work, as it may be used singly for fine outlines on light material, or with thread doubled for heavier outlines or solid embroidery. It is put up for the trade in boxes holding 12 spools, each containing 30 yards.



## Corticelli Sewing Silk.

Every spool warranted unequalled for hand or machine sewing. Smooth, strong, full length. The engraving shows very accurately the style of spool. An examination of the label will also reveal the fact that this brand last year cele-



brated its fiftieth anniversary. During all these years it has enjoyed the foremost position in the leading markets, taking at the great Competitive Industrial Exhibitions and World's Fairs a great number of first-class medals, including several of gold. Improvements in machinery have been adopted from time to time, so that the goods are to-day produced with the assistance of electrical appliances which indicate to the operator with lightning rapidity any break in the delicate filaments which form the completed thread. Black is sold in these sizes, viz.: OOO, OO, O, A, B, C, D and E, from finest to coarsest in order named. Colors are sold in size A only, that being the medium and best size.

SOLD BY ALL ENTERPRISING DEALERS.

FLORENCE  
Corticelli

...travelling repre  
...forma in whi  
...sold Butte  
...most extensivel  
...many years. A  
...of its adoptio  
...which were su  
...a single spo  
...be required f  
...inary garmen  
...changes in fash  
...now often insu  
...and dealers o  
...An engravin  
...artist may be  
...to dealers

...style of spo  
...gon. While  
...and, this large



...of the larger  
...is avoided  
...sizes, viz.  
...named, al  
...are sold  
...size. Pro

ng Silk

for hand or machine.  
The engraving shows  
an examination of  
brand last year

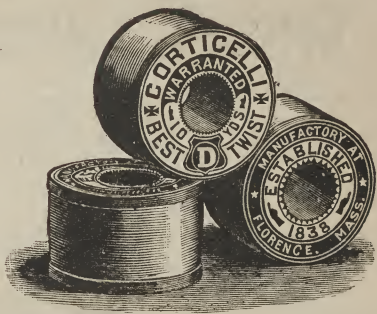


g all these years  
the leading man-  
erial Exhibitions  
class medals, in  
machinery have  
the goods are to  
cal appliances  
rapidity any  
e completed the  
, OO, O, A, B,  
named. Colors  
um and best size

G DEALERS.

## Corticelli Button-Hole Twist.

This engraving represents the form in which we have sold Button Hole Twist extensively for many years. At the time of its adoption the fashions were such that only a single spool would be required for the ordinary garment. With changes in fashion this is now often insufficient, and dealers commonly sell two spools together for a dress. An engraving of a different form of spool and holding more twist may be seen below, with remarks on its convenience to dealers and consumers.



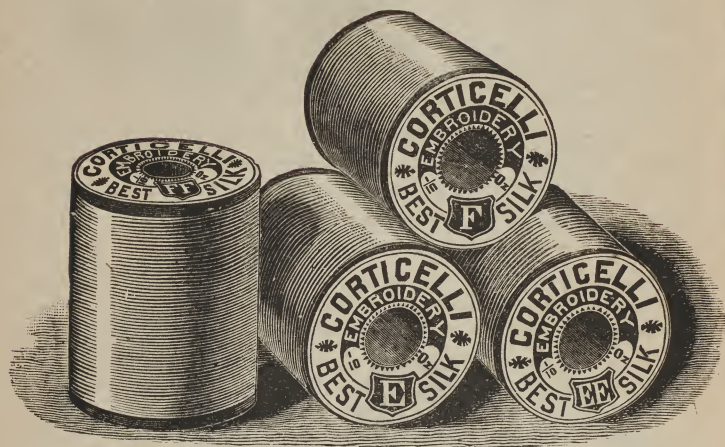
The style of spool shown in this engraving is of recent adoption. While the form shown above is still in great demand, this larger spool, with greater quantity of twist, is rapidly gaining favor with merchants, owing to its convenience. In busy stores, where light is insufficient, and where the smaller spool is sold, customers are liable to receive two spools *unlike* in color, thus causing dissatisfaction and loss of time. As



one of the larger spools is ample for any garment, this difficulty is avoided by the use of this style. Black is sold in these sizes, viz. : C, D, E and F, from finest to coarsest in order named, all sizes measuring 16 yards on each spool. Colors are sold in size D only, that being the medium and best size. Progressive dealers sell these goods.

# Corticelli Embroidery Silk.

$\frac{1}{10}$  OUNCE SPOOLS.



Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes, viz.: E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

This size of spool can only be obtained in cream white, blue white and black.

For embroidery silk in fancy colors (size EE only), see smaller spools shown on page 81.

FLOREN

Floren

FINISH. FRE

nitively the  
able for knitt  
stockings an  
of wearing  
require wa  
fabric made fr  
whether knitt  
ed or woven,  
ed without the  
jury to color

pecial attention  
uniformity in siz  
ing silk of this  
this reason it is  
ally numbered  
ance of the pur  
ack, white and  
old in these siz  
300 and 500, c  
contains one-h  
No. 500 cont  
order that ou  
in which it is  
and FLOREN  
arser silk, an  
inations in sin  
es. Other limi  
ts of silk.

CORTICELLI

itting S

HIGH LUSTRE

KNITTING.

CROCHET

EMBROID



# Florence Knitting Silk.

SOFT FINISH. FREE FROM POISONOUS DYES. STRICTLY PURE.

Positively the only silk suitable for knitting mittens, stockings and other articles of wearing apparel which require washing. Any fabric made from this silk, whether knitted, crocheted or woven, may be washed without the slightest injury to color or texture.

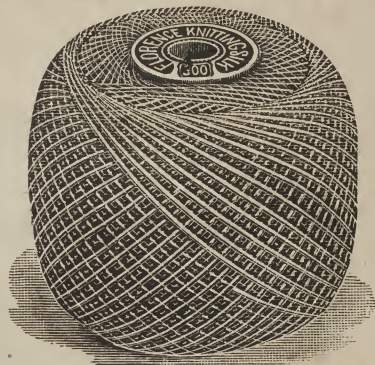
Special attention is paid to uniformity in size in all knitting silk of this brand. For this reason it is always carefully numbered for the guidance of the purchaser.

Black, white and colors are sold in these sizes, viz. :

Nos. 300 and 500, coarse and fine, respectively. Each ball of No. 300 contains one-half ounce of silk, measuring 150 yards. Each ball of No. 500 contains one-half ounce of silk, measuring 250 yards.

In order that our customers may not be deceived, the style of ball in which it is sold is shown in our engraving. Observe that the brand FLORENCE is stamped on each spool; also the No. 300 on the coarser silk, and No. 500 on the finer.

Imitations in similar style are in the market, but under other names. Other imitations have a larger spool, to hide the short weight of silk.



**NONOTUCK SILK CO.,**

Sole Manufacturers.

**CORTICELLI**

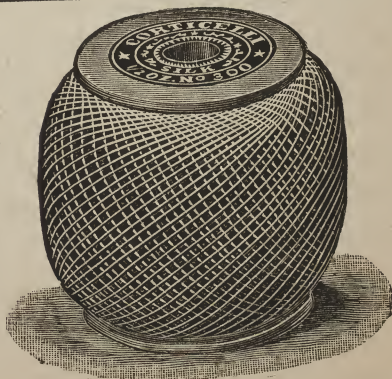
## Knitting Silk.

HIGH LUSTRE.

FOR KNITTING.

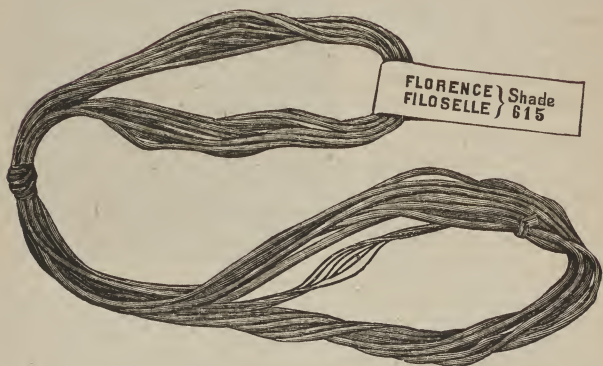
FOR CROCHETING.

FOR EMBROIDERY.



## Florence Filoselle.

[FILLING SILK.]



Manufactured for fine art needle-work from the best Italian silk, and dyed by the most approved methods known to ancient and modern science. This brand is noted for uniformity in the size of thread, and for the correct shading of colors. Every skein bears a ticket, with trade-mark FLORENCE, as shown in engraving. The color number is also placed on every ticket throughout the entire list of nearly 300 shades, which is a great convenience to dealers and consumers.

See engraving.

selle.

## Corticelli Roll Braid.

FLORENCE } Shade  
(LOSELLE) 615

needle-work.

ed by the  
cient and  
d for unif  
ne correct  
s a ticket  
n in engr  
on every  
arly 300 sh  
to dealers

In making a lady's costume, a good Worsted Braid for the bottom of the skirt is second only in importance to good Sewing Silk and Button-hole Twist, hence every one who knows the guarantee which the brand CORTICELLI gives will be glad to find in the principal stores not only the Silk and Twist, but neat and attractive rolls of Corticelli Worsted Braid to match all the seasonable shades of dress goods.

These braids contain only the best wool, and are made of 61 threads of standard size, in the braiding and coloring of which the same care is taken which has given the brand *Corticelli* an enviable reputation wherever found.



# FLORENCE SILK GLOVES,

FOR GENTLEMEN.

(Not Illustrated.)

These goods are lined throughout with soft silk. They are made without seams, either inside or out, consequently cannot rip. Being full-fashioned, they fit the hand perfectly, and are in all respects the warmest, least cumbersome and most genteel and durable glove for winter wear now in market. Colors, Black and Seal Brown. Sizes, Nos. 1, 2 and 3; large, medium and small.

# FLORENCE SILK MITTENS,

FOR GENTLEMEN.

(Not Illustrated.)

Made in the same manner as the Gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post-paid, to any address, one pair of these Mittens for \$2.00, or one pair of Gloves for \$2.25.

**NONOTUCK SILK CO.,**

**FLORENCE, MASS.**

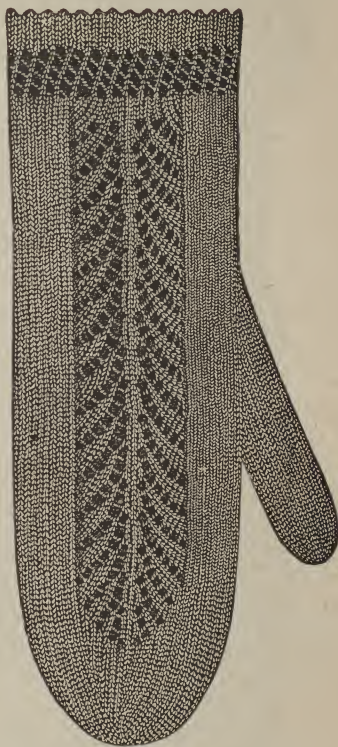
# FLORENCE SILK MITTENS,

FOR CHILDREN.

This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:

No. 6 and No. 7, Cream White and Light Blue. No. 5, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from one to three years of age. Size No. 5 is suitable for children from three to five years of age.



STYLE NO. 480.

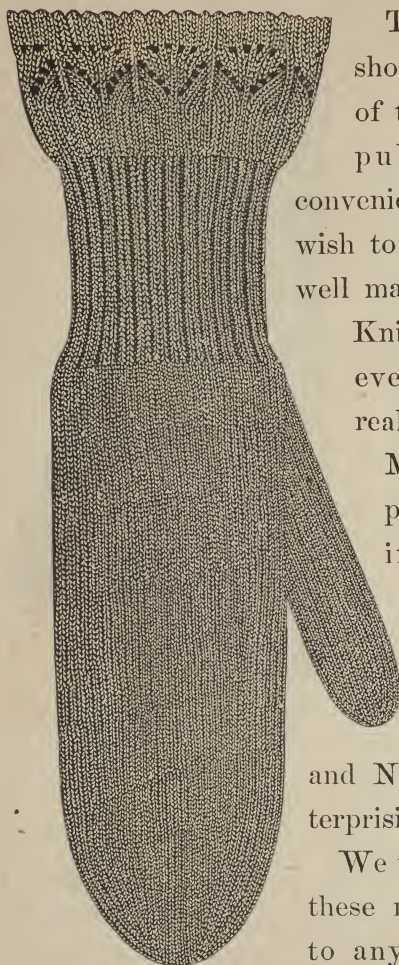
[Engraving one half actual size of No. 5.]

For \$1.00 we will send, post-paid, to any address, one pair of these mittens, Size No. 7. For \$1.12 we will send a pair, size No. 6. For \$1.25 we will send a pair size No. 5.

**NONOTUCK SILK CO.,**  
FLORENCE, MASS.

## FLORENCE SILK MITTENS,

FOR LADIES.



STYLE No. 865.

[Engraving one-half actual size.]

This engraving shows style No. 865 of these goods. It is published for the convenience of ladies who wish to obtain mittens well made from Florence Knitting Silk. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. Colors, Black, Seal Brown, Garnet and Navy. Sold by enterprising dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.25.

NONOTUCK SILK COMPANY, - - Florence, Mass.

FLORENCE

FLORENCE

This engraving shows style No. 865 of these goods. It is published for the convenience of ladies who wish to obtain mittens well made from Florence Knitting Silk. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. Colors, Black, Seal Brown, Garnet and Navy. Sold by enterprising dealers. We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.25.

NONOTUCK



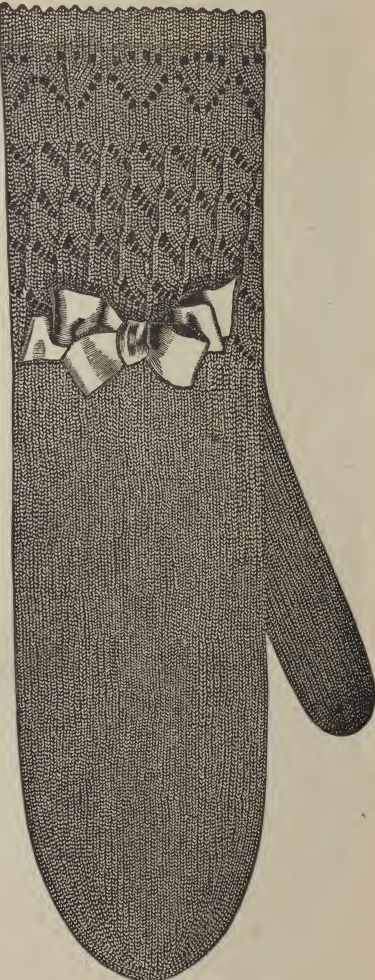
## FLORENCE SILK MITTENS,

-FOR LADIES.

This engraving shows style No. 885 of these goods. It is published for the convenience of ladies who wish to obtain mittens well made from Florence Knitting Silk. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. The pattern shown here is lined throughout the wrist with silk. They are perfect-fitting, and, in cold climates, are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Colors, Black, Seal Brown, Garnet and Navy. Sold by enterprising dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.75.

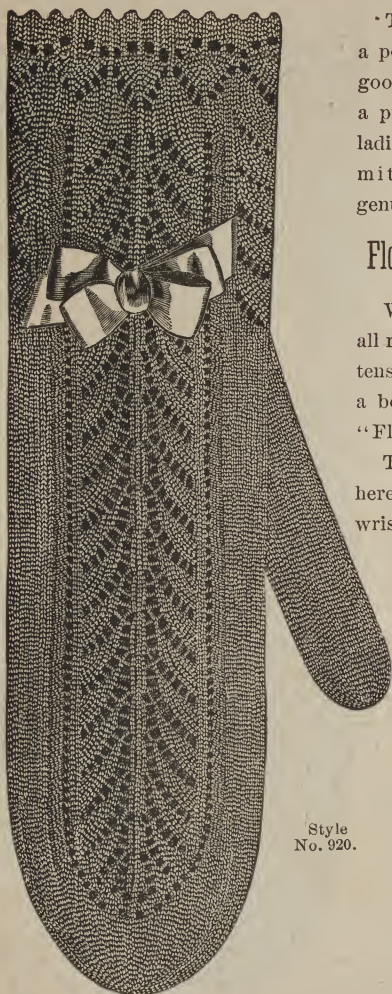


STYLE No. 885.

[Engraving one-half actual size.]

**NONOTUCK SILK CO.,**  
FLORENCE, MASS.

## FLORENCE SILK MITTENS.



Style  
No. 920.

[Engraving one-half actual size.]

NONOTUCK SILK CO.,  
FLORENCE, MASS.

This engraving shows a popular style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine

## Florence Knitting Silk.

Whatever the design, all real Florence Silk Mittens are sold one pair in a box bearing the brand "Florence" on one end.

The pattern shown here is lined in back and wrist throughout with silk. They are perfect fitting, and in cold climates are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Sold by dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$2.00.

FLOREN

Flo

Made from  
Florence Knit  
which will last  
they, the frequ  
as which each  
most necessary  
they do not wh  
knitting, and  
small than wo  
very busy patte  
and with the p  
create coloring  
trimming  
around these  
eliminating  
all one pair in  
Colors,  
Dark Blue  
Pink and  
This combinatio  
of Blue and Wh  
selection.  
We will send  
one of these sock  
postpaid, to a  
address  
envelop  
\$2.00.

[The =

NON



is engraving  
ular style of  
s. It is publi  
tection for  
who wish to  
ens well made  
ne

ence Knitting

atever the  
al Florence Sil  
are sold one p  
bearing the  
ence" on open  
e pattern at  
s lined in back  
throughout  
ilk. They are  
ect fitting, and  
old climates  
ore comfort  
an any glove  
ore durable  
uite as elegant  
ashionable as  
est of gloves.

Sold by dealers  
We will send  
air of these mit  
ost-paid, to any  
ress, on receipt  
2.00.

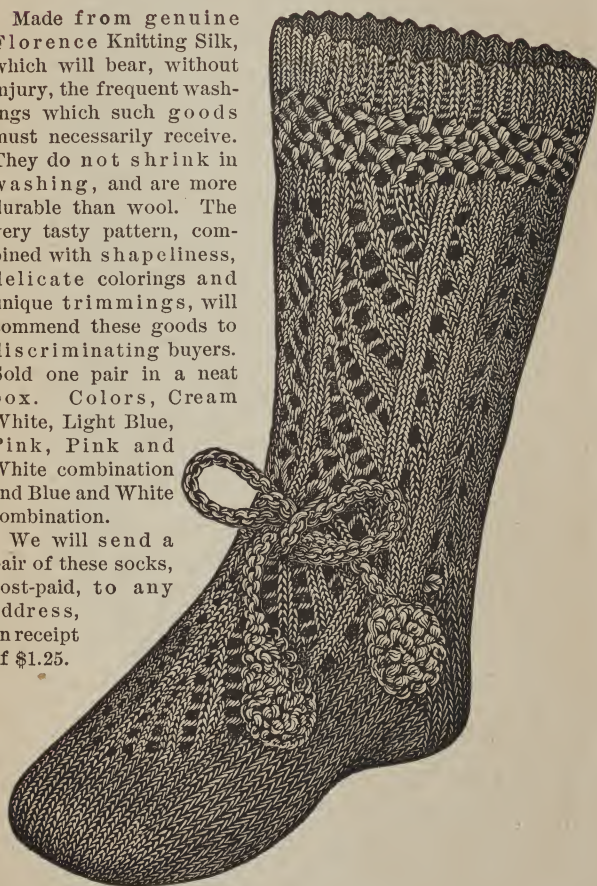
CK CO.

# Florence Silk Socks

FOR INFANTS.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream White, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of \$1.25.

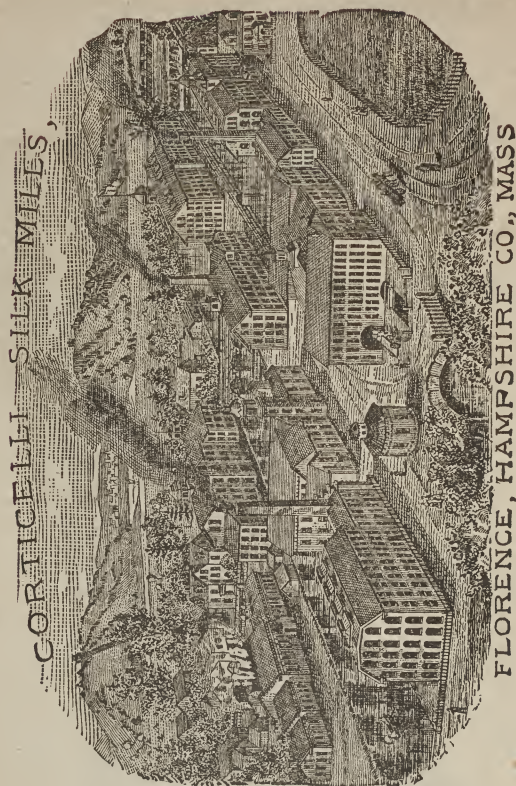


[The engraving shows nearly the full size.]

NONOTUCK SILK CO.,

FLORENCE, MASS.





This engraving shows a grouping of the buildings used exclusively for the manufacture of the goods advertised on several of the preceding pages. They are located on Mill River, which empties into the Connecticut River at a point only about three miles from Florence, and in the immediate vicinity of Mount Holyoke and Mount Tom. The scenery in this locality is very attractive, and visitors to the valley, in a six-mile drive westward from Northampton to Haydenville through the beautiful villages of Florence and Leeds, will pass all the buildings of this very extensive establishment.

STERLING & FRANCINE CLARK ART INSTITUTE  
NK9100 .N65f v.3 (1889) stack  
Nonotuck Silk Compa/Florence home needle



3 1962 00079 4838

# "Florence Home

1867. 96 PAGES.



Crocheted Silk Hand-work is the leading subject for which  
Three complete and rare Alphabets have been specially engraved.  
The volume also contains valuable illustrated rules for Silk  
The Book mailed to any  
in ordering to avoid con-

K COMPANY,  
MASS.

## Needle-work."

PAGES.

Italian, Tapestry, Outline and  
net are the subjects; all pro-  
on receipt of six cents.



OF DRAWN WORK.

Mention year in ordering, to avoid confounding with 1887 or  
1889 editions.

NONOTUCK SILK CO., Florence, Mass.



# PAYSON'S INDELIBLE INK.

**THE  
OLDEST**

IN USE NEARLY 80 YEARS.  
ALWAYS RELIABLE AND SATISFACTORY

**THE  
BEST**

## The Merrick Thread Co.'s

**SOFT  
FINISH.**



**200  
YARDS.**

## SIX CORD SPOOL COTTON,

For Hand and Machine Sewing.